

CALIFORNIA COLLEGE OF ARTS AND CRAFTS

State
Accredited



Founded in 1907

BROADWAY AT COLLEGE AVENUE, OAKLAND 11, CALIFORNIA

Spencer Macky, President

*Art
Forum*

Dear Mrs Hamilton :-

Thank you very much
for your interest in our
Student Body.

The Art Forum at the
college is handling all
activities of this sort.
We would appreciate
any information on future
activities taking place at
the museum.

Please address the
Art Forum in c/o the
C.C.A.C.

Sincerely,
Marjorie Herzog
Pres. Art Forum

enc: M.O.

& list of names & addresses

CINEMA

As An Independent Art Form

The recent increase in documentary and educational films has belatedly enlarged the scope of cinema beyond the commercial entertainment film. What is still conspicuously lacking is the development of cinema as a creative art form.

A truly creative work of art creates a new reality and itself constitutes an experience, in contrast to the merely descriptive effort which reproduces an existent reality or adventure. This distinction is particularly relevant to cinema, for the physical similarity between the lens and the eye has led to the use of the camera largely as a recording instrument. But in a human being it is the creative intelligence behind the eye which confers meaning upon that which the eye registers. A logical extension of the analogous function of the eye and lens requires a creative action on the part of the mechanism (plus the human being) behind the lens. And since that mechanism, and its potentialities, are unlike those of other art forms, such an action would produce a cinematic art form which would be individual and unique.

In most films, however, such creative action is lacking. The lens is turned upon a carefully contrived reality which takes unto itself the attributes of intelligence and meaning through the literary manipulations of plot. Consequently the creativeness, if any, rests, then, in the literary narrative, or the imaginative settings, or the actor's performance—all of which the camera faithfully records. The occasional photographic artistry with which this basically literary or theatrical form is embroidered, should not obscure the fundamental failure to achieve cinematic form.

Actually, the camera, as an art instrument, differs by nature from other art instruments. Whereas the word, in poetry, projects human thought, or the brush of a painter is a kind of refined extension of the hand, the mechanical complexity of the camera (combined with the cutting of the film) is capable of action qualitatively different from the activity of human faculties. Thus it can serve, not only as an instrument for conveying the artist's vision, but it can itself contribute a view of the world created by the intelligence inherent in its own mechanism. When this is achieved it creates a reality, an experience which, as a whole, can exist only on film. In so doing it contributes to human experience, which is the ideal function of all art expression.

The following films are devoted to such a discovery and revelation of cinematic intelligence. Cinema is a time-space art. It can manipulate temporal and spatial relationships, as the airplane does in transportation, the radio in communication, the theory of relativity in physics, and as the growing awareness of relativisms does in geography, sociology, ethics, etc. The contemporaneousness of these machines and ideological tendencies is not accidental. In the discovery and revelation of cinematic intelligence lies the development of an art form eminently appropriate to our period of cultural development.

MESHERS OF THE AFTERNOON

by MAYA DEREN and ALEXANDER HAMID. Hollywood, 1943.

(approximately 15 min.)

This film is concerned with the inner realities of an individual and with the way in which the sub-conscious will develop, interpret and elaborate an apparently simple and casual occurrence into a critical emotional experience. It is culminated by a double-ending in which it would seem that the imagined achieved, for the protagonist, such force that it became reality. Using cinematic techniques to achieve dislocations of inanimate objects, unexpected simultaneities, etc., this film establishes a reality which, although somewhat based on dramatic logic, can exist only on film.

A STUDY IN CHOREOGRAPHY FOR CAMERA

Conceived and photographed by MAYA DEREN. Movements developed and danced by TALLEY BEATTY. New York, 1945.

(approximately 3 min.)

The restiveness of the motion-picture camera, with its close-ups, its views from the wings, etc. usually serves to destroy choreographic patterns which are originally conceived for the theater stage space, with its fixed-front audience. In this film, the cinematographic space becomes itself an active element of the dance, rather than being an area in which the dance takes place. And the dancer shares, with the camera and cutting, a collaborative responsibility for the movements themselves. This results in a film-dance which could not be otherwise 'performed' than on film.

AT LAND

Conceived and directed by MAYA DEREN. Technical assistance: HELLA HAMON, ALEXANDER HAMID. New York, 1944.

(approximately 15 min.)

The direction of this film is towards the elimination of literary-dramatic lines and literal-symbolistic meanings, in order to discover, instead, a purely cinematic coherence and integrity. Through dislocations of space and time it creates a relativistic universe in which the individual alone is a continuous identity. If one may speak of a theme, it is the effort of the individual to relate oneself, as an identity, to a fluid, apparently incoherent universe.

These films were produced purely out of the desire to experiment with film as a creative art form. The possibility of their distribution appeared, at first, improbable. But their enthusiastic reception at the first few private showings surpassed all expectations and encouraged us to this modestly organized attempt to extend their circulation.

We are convinced that the unexpected response to these films reflects a readiness, and even a hunger, on the part of those concerned with cultural development, for a new approach to cinema. Potential creative film-makers should come to understand that film-art can be achieved without the fabulous budgets of the film industry and that the circulation of such films, at least among those concerned with painting, poetry, and the other art forms, can take place independently of the cartels of commercial distribution. Such evidence, we profoundly hope, will help create and encourage the development of a movement dedicated to cinema as an art form.

For information concerning the rental or purchase of these films
which are 16 mm, silent, write to
MAYA DEREN, 61 MORTON STREET, NEW YORK 14, N. Y.

"... So much of our experience is translated into images which neither music nor literature nor even painting at times can approximate. Maya Deren... with her faculty for clear dreaming, for extracting the essential from our unconscious flow... accomplishes such a transcription deftly, with a great sense of the significance of the moving picture as a new medium capable of expressing that missing dimension of our lives which other mediums cannot express..."

—Anais Nin

"... Of all the work of young artists that I have had the opportunity of seeing, I have come upon few who show such promise. ... It is clear that the experiments of Maya Deren represent, from the artistic and technical point of view, powerful innovations which need but to be further exploited..."

—Jean Benoit-Levy

"... Exciting, highly provocative and distinctly worth witnessing not only once, but several times. ... After we had completed the screening, a committee came to my office and asked that the films be shown over again immediately..."

—Professor Sawyer Falk
Director Dramatics Dept.,
Syracuse University

"... We are still enjoying the splendid and disturbing performance. ... It was one of the most thought-provoking programs we have had this year..."

—Professor Arthur P. Moor
Director Arts Division, Adelphi College

"... Maya Deren has a natural instinct for cinematic expression. These experimental films take excellent strides toward a type of personal expression in cinema analogous to the lyric poem. They also point toward renewed exploitation of cinematic possibilities and as such deserve the careful study of those who consider that movies can be an art..."

—Parker Tyler
Author, HOLLYWOOD HALLUCINATION
Assoc. Editor, VIEW Magazine

"... Progress in the art of films is often made by pioneers on a shoestring... your films are the first good pioneering films since the days of Dali before the war..."

—Julien Levy

"... As we watched Maya Deren's cinematic experiments... we commenced to dimly realize the potentialities of the dance in motion pictures and how little experimentation has thus far been attempted in this medium... The potentialities are staggering. Something so wonderful is created that has all these years defied the imagination of the best Hollywood producers, directors, camera-men and "special effects" experts..."

—Earl Leaf
in DANCE MAGAZINE

"... Certain visual technical analogies between Maya Deren's films and the surrealist productions require a clarification and an appreciation of the fundamental differences between them. In both, the films proceed by means of an associative continuity. Surrealism, however, claims the objective validity of the logically irreconcilable and severs the connecting link between the subjective level of real meaning and the objective level of logical implication. This results in shock effects which destroy confidence in the validity of the world which they create and frustrate the potential participation of the spectator in it. In the films of Maya Deren, however, the images are chained to each other on the level of emotional, visual and logical implication with the same compelling inevitability which governs the development of the underlying subconscious drama. Thus, once the spectator surrenders to the logic of her universe, it emerges as a consistent, ordered, and, above all, a powerfully convincing reality.

—George Amberg
Curator of the Dep't of Dance &
Theatre Design, Museum of Modern
Art, New York.

PRICE LIST AND ORDERING INSTRUCTIONS

These prices are not determined by commercial standards but by the necessity of accumulating funds for further films of this kind. However, if these prices are prohibitive for students, artists or cultural groups with very limited funds, we will gladly arrange special rates.

	<u>Rental per day*</u>	<u>Sale price**</u>
<u>MESHES OF THE AFTERNOON.....</u>	\$ 8.00	\$40.00
<u>A STUDY IN CHOREOGRAPHY FOR CAMERA...</u>	\$ 3.00	\$15.00
<u>AT LAND</u>	\$ 8.00	\$45.00
<u>Combined Program, all three films...</u>	\$15.00	\$90.00

* Minimum rental, 1 day; half-price for each following day.

**Price of reel and can not included.

Please order well in advance as the number of copies is limited.

State clearly which film you wish, or whether you wish the entire program. For a program showing the order of presentation indicated above is the most preferable. The first two films will be mounted together on one 800' reel and AT LAND on another 800' reel. Experience has shown that, because of the nature of the films, a short intermission between films is desirable.

Rental is charged for the period beginning with the date for which the films are ordered, up to, but not including, the date upon which they are received by the Express Company for return to us.

To individuals films will be sent COD (rental and transportation). Institutions will receive films prepaid and the mailing fee will be added to the bill. All films should be returned prepaid, promptly, as other bookings may be scheduled.

Please do not rewind the film after the last showing, providing it is returned on reels similar in size and quality to the ones upon which they were sent. If you break film, please return all the pieces but do not attempt to repair them yourself. We will do this. You will be charged only if the film is irreparably damaged and requires reprinting. Please return in the original can and box.

Please see that the film channel of your projector is cleaned after each reel to insure against irreparable scratching of film.

Address orders to MAYA DEREN

61 Morton Street,
New York 14, N. Y.

ART IN CINEMA - SERIES I

A series of avant-garde films in modern art forms---surrealist, non-objective, abstract, fantastic---are to be shown at the San Francisco Museum of Art in a ten week showing. The schedule is September 27 through November 29, 1946, Friday evenings at 8:00 P.M. This series is being jointly sponsored by the Museum, the California School of Fine Arts, and Circle Magazine.

It is the first attempt of its kind in San Francisco. The series will include many films that have had a very limited public showing in America. Each film has been chosen for its artistic merit, with emphasis on films made in the modern art tradition. The Museum believes that the film as an art form has not been fully explored in America. As a part of the Museum's over-all policy of bringing to San Francisco the best representative works of contemporary artists in all art mediums, this series has been arranged.

The program as it was originally conceived had no principal of organization. The field of the so-called art film was an unknown quantity; none of the normal distribution channels for commercial films were of any help in arranging the series. The New York Museum of Modern Art Film Library was the best source for the films, and we have leaned heavily upon them for help. Without the patient understanding of Mr. Arthur Rosenheimer, Assistant Curator of the Film Library, this series would not have been possible. The method of organizing the series has been a highly personal one, involving interviews with some of the artists who made the films, discussions with the few people who had knowledge of the field, and extensive research in widely scattered magazine articles, books, and catalogues. The program as it now stands, attempts to cover the field in a comprehensive way. Jay Leyda, an authority on this subject, assisted immeasurably in the arrangement of the program.

The catalogue will include articles by Luis Bunuel, Henry Miller, Oskar Fischinger, John and James Whitney, Maya Deren, and Man Ray. A short bibliography will be included.

We hope that this series will accomplish several purposes: that it will show the relation between the film and the other art media----sculpture, painting, poetry; that it will stimulate interest in the film as a creative art medium in itself, requiring more of an effort of participation on the part of the audience than the Hollywood fantasies, before which an audience sits passively and uncreatively; and that it will give assistance to those contemporary artists who labor in obscurity in America with no distribution channels for their work.

The series is organized on a non-commercial, non-profit basis, and tickets will not be sold at the door. Admission is by series subscription in advance only. Inquiries should be directed to Mrs. Noble Hamilton of the Museum. Series tickets are \$6.00 (including tax) for ~~Museum non-members~~, and \$5.00 for Members, for the entire series of ten nights; and \$3.00 (including tax) for ~~non-members~~, \$2.50 for ~~Museum~~ Members for a series of any five nights.

The Public

Museum

Because seating is limited, subscriptions will be taken in order of receipt and Season tickets will be given preference.

(Series of 10)

SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA - PROGRAM

- Sept. 27 Precursors to the Avant-garde Film. Includes some very early Skladanowsky primitives (1896), a sequence from THE GOLEM, and Robert Wiene's THE CABINET OF DR. CALIGARI.
- Oct. 4 The French Avant-garde. Includes BALLET MECANIQUE by Fernand Leger, ENTR'ACTE by Rene Clair, SMILING MADAME BEUDET by Germaine Dulac, and MENILMONTANTE by Dmitri Kirsanov.
- Oct. 11 Continental Avant-garde. Includes the famous EMAK BAKIA by Man Ray, UBERFALL by Erno Metzner, and COQUILLE ET CLERGYMAN (THE SEA SHELL AND THE CLERGYMAN) by Germaine Dulac.
- Oct. 18 Non-objective Form Synchronized with Music. The complete available works of Oskar Fischinger, and RHYTHM IN LIGHT by Mary Ellen Butte.
- Oct. 25 The Animated Film as an Art Form. Includes early work of Viking Eggeling and Walt Disney, together with some unusual contemporary developments, with Hans Richter's RHYTHMUS 21.
- Nov. 1 Contemporary Experimental Films in America. Includes Maya Deren's latest film, RITUAL IN TRANSFIGURED TIME, the complete works of John and James Whitney and others.
- Nov. 8 Fantasy into Documentary. Includes Alberto Cavalcanti's RIEN QUE LES HEURES, Walther Ruttmann's BERLIN, and Ralph Steiner's THE CITY.
- Nov. 15 Experiments in the Fantastic and the Macabre. Includes Jean Epstein's FALL OF THE HOUSE OF USHER, and man Ray's MYSTERES DU CHATEAU DU DE.
- Nov. 22 Poetry in Cinema. LE SANG DU POETE (BLOOD OF A POET) by Jean Cocteau.
- Nov. 29 The Surrealists. Includes the most famous of surrealist films: LE CHIEN ANDALOU by Luis Bunuel and Salvador Dali, together with Marcel Duchamp's ANAEMIC CINEMA, and Hans Richter's latest film (tentative).

NOTE: (Program subject to change without notice.)

(tear here)

(tear here)

TO: Mrs. Noble Hamilton
San Francisco Museum of Art
Civic Center, San Francisco

ORDER BLANK

Museum Member _____
Non-Member _____
Public (check one)

Please send me _____ series tickets at \$6.00 each (series) including tax (\$5.00 for Museum Members) for the series of 10 nights of ART IN CINEMA film series, Sept. 27 through Nov. 29, 1946 at 8:00 P.M. Friday evenings.

_____ or _____
Please send me _____ series tickets at \$3.00 each, including tax (\$2.50 to Museum Members) for any 5 nights. (This is a limited sale). TOTAL AMOUNT ENCLOSED: _____
NAME: _____ ADDRESS: _____

(Make check or money order payable to the S.F. Museum of Art and enclose stamped, self-address-envelope for return of tickets.)

ART IN CINEMA....SERIES I

A series of avant-garde films in modern art forms - surrealist, non-objective, abstract, fantastic - are to be shown at the San Francisco Museum of Art in a ten week showing. The schedule is September 27 through November 29, 1946, Friday evenings at 8:00 p.m. This series is being jointly sponsored by the Museum, the California School of Fine Arts, and Circle Magazine.

It is the first attempt of its kind in San Francisco. The series will include many films that have had a very limited public showing in America. Each film has been chosen for its artistic merit, with emphasis on films made in the modern art tradition. The Museum believes that the film as an art form has not been fully explored in America. As a part of the Museum's over-all policy of bringing to San Francisco the best representative works of contemporary artists in all art mediums, this series has been arranged.

The program as it was originally conceived had no principal of organization. The field of the so-called art film was an unknown quantity; none of the normal distribution channels for commercial films were of any help in arranging the series. The New York Museum of Modern Art Film Library was the best source for the films, and we have leaned heavily upon them for help. Without the patient understanding of Mr. Arthur Rosenheimer, Assistant Curator of the Film Library, this series would not have been possible. The method of organizing the series has been a highly personal one, involving interviews with some of the artists who made the films, discussions with the few people who had knowledge of the field, and extensive research in widely scattered magazine articles, books, and catalogues. The program as it now stands, attempts to cover the field in a comprehensive way. Jay Leyda, an authority on this subject, assisted immeasurably in the arrangement of the program.

The catalogue will include articles by Luis Bunuel, Henry Miller, Oskar Fischinger, John and James Witney, Maya Deren, and Man Ray. A short bibliography will be included.

We hope that this series will accomplish several purposes: that it will show the relation between the film and the other art media---sculpture, painting, poetry; that it will stimulate interest in the film as a creative art medium in itself, requiring more of an effort of participation on the part of the audience than the Hollywood fantasies, before which an audience sits passively and uncreatively; and that it will give assistance to those contemporary artists who labor in obscurity in America with no distribution channels for their work.

The series is organized on a non-commercial, non-profit basis, and tickets will not be sold at the door. Admission is by series subscription in advance only. Inquiries should be directed to Mrs. Noble Hamilton of the Museum. Series tickets are \$6.00 (including tax) for Museum non-members, and \$5.00 for members, for the entire series of ten nights; and \$3.00 (including tax) for non-members, and \$2.50 for members for a series of any five nights.

Avant garde
EXPERIMENTAL AND ADVANCE GUARD FILMS

from SEPT 27 through NOV 29

SEPT 27.....PRECURSORS

to the abstract + Surrealist film

M	1.	1902	A TRIP TO THE MOON	Georges Melies	
M	2.	1908	ONESIME HORLOGER	Jean Durand	
M	3.	1909	JOYEUX MICROBES	Emil Cohl	
M	4.	1906	SLIPPERY JIM	Ferdinand Zecca	
M	5.	1919	THE CABINET OF DR. CALIGARI	Robert Wiene	5 reels
?	6.	1917	<i>Symphonie Diagonale Eggeling</i>		1 reel
?	7.	?	<i>Cosmos Et Cosmogonie Dulac</i>		

~~AVANT GARDE~~

OCT 4.....THE FRENCH ~~ADVANCE GUARD~~

?	M	1.	1927	EMAK BAKIA	Man Ray	1 or 2 rls
	M	2.	1928	L'ETOILE DE MER	Man Ray	1 reel
	M	3.	1926	ANAEMIC CINEMA	Marcel Duchamp	1 reel
	M	4.	1924	BALLET MECHANIQUE	Fernand Leger	1 reel
	M	5.	1924	ENTR'ACTE	Rene Clair	
	M	6	1929	LE CHIEN ANDALOU	Luis Bunuel, with Salvador Dali	2 reels
?		7.	1928	THE SEASHELL & THE CLERGYMAN	Germaine Dulac	
	M	8.	1925	MENILMONTANT	Dmitri Kirsanov	

OCT 11.....CONTINENTAL ADVANCE GUARD

M	1.	1926-7	BERLIN: THE SYMPHONY OF A GREAT CITY	Walter Ruttmann	5 reels
M	2.	1922	RHYTHMUS 21	Hans Richter	1 reel
M	3.	1929	RAIN	Joris Ivens	2 reels
M	4.	1928	HANDS	Stella Simon	
?	5.	1929	UBERFALL	Erno Metzner	

OCT 18.....OSKAR FISCHINGER: NON OBJECTIVE FORM
SYNCHRONIZED WITH SOUND

1.	STUDY IN BLACK AND WHITE	#5	Oskar Fischinger	
2.	"	"	"	"
3.	"	"	"	"
4.	"	"	"	"
5.	"	"	"	"
6.	"	"	"	"
7.	"	"	"	"
8.	"	"	"	"
9.	COLORATURA (Black & White)	"	"	"
10.	COMPOSITION IN BLUE	"	"	"
11.	ALLEGRETO	"	"	"
12.	STARS AND STRIPES FOREVER	"	"	"

5 reels

also Rhythm in Light from Brandon (an abstract film)

OCT 25.....THE ANIMATED FILM AS AN ART FORM

- | | | | | | |
|---|----|---|--------------------------|--------------|------------|
| | 1. | 1944? | FLAT-HATTING | John Hubley | 1 reel (?) |
| | 2. | 1929 | THE SKELETON DANCE | Walt Disney | 1 reel |
| | 3. | Other Disneys if possible - by writing him directly | | | |
| M | 4. | 1907 | DRAME CHEZ LES FANTOCHES | Emil Cohl | 1 reel |
| M | 5. | 1909 | GERTIE THE DINOSAUR | Winsor McCay | 1 reel |
| | 6. | 1934 | NIGHT ON BARE MOUNTAIN | Alexieff | |
| | 7. | | | | |
| | ? | Films by Len Lye | | | |
| | ? | Films by Norman McClaren | | | |

Brandon has an early experimental cartoon THE LITTLE SCREW,
 @ a Russian experiment in the use of animated cut-outs. Runs
 for ten minutes.

~~1917 SYMPHONIE DIAGONALE~~ ~~Viking Eggeling~~

NOV 1.....CONTEMPORARY EXPERIMENTAL FILMS
 IN THE UNITED STATES

- | | | | |
|---|----|---|---|
| | 1. | SYNCHRONIZATION | Mary Ellen Butte (with
Joseph Schillinger) |
| ? | 2. | Films by Douglas Crockwell | |
| | 3. | Anais Nin scenario by Maya Deren | |
| | | 1946 <i>Ritual in Transferred Time - Maya Deren</i> | |
| | 4. | EXERCISE NUMBER ONE | John & James Whitney |
| | 5. | " " TWO | " " " |
| | 6. | " " THREE | " " " |
| | 7. | " " FOUR | " " " |

NOV 8.....EXPERIMENTAL INTO DOCUMENTARY

- | | | | | | |
|---|----|------|---------------------|--------------------|---------|
| M | 1. | 1926 | RIEN QUE LES HEURES | Alberto Cavalcanti | 4 reels |
| M | 2. | 1939 | THE CITY | Ralph Steiner | 3 reels |
| M | 3. | 1934 | NEW EARTH | Joris Ivens | 3 reels |

If either the NEW EARTH or THE CITY are ~~decided upon~~
~~as being~~ not experimental enough, this selection should
 be considered:

- ↓
- | | | | |
|---|------|--------------------|-------------|
| M | 1932 | LAND WITHOUT BREAD | Luis Bunuel |
|---|------|--------------------|-------------|

NOV 15..... EXPERIMENTS IN THE FANTASTIC AND THE MACABRE

M	1.	1928	FALL OF THE HOUSE OF USHER	Jean Epstein	5 reels
B	2.	?	THE ETERNAL MASK	Werner Hochbaum	5 reels
M	3.	?	<i>the Crazy Ray</i>	<i>Rene Clair</i>	

22
NOV 22..... HOLLYWOOD AND SURREALISM

M	1.	1932	<i>Le Sang d'un Poet</i>	<i>Jean Cocteau</i>	
M	1.	1932	MILLION DOLLAR LEGS	Edward Gline	7 reels
M	2.	1916	HIS BREAD AND BUTTER	Mack Sennett	1 reel
<i>+1946 Ritual in Transfigured Time</i>					<i>7 reels.</i>

NOV 29.....HANS RICHTER PROGRAM

Will depend upon reaction to out correspondence

THE MUSEUM OF MODERN ART FILM LIBRARY

No. 24

(make checks payable to The Museum of Modern Art, 11 West 53 St., New York 19, N. Y.)

A schedule of prints to be supplied by the Museum of Modern Art Film Library

to.....SAN FRANCISCO MUSEUM OF ART

for exhibition by it only at.....SAN FRANCISCO, CALIFORNIA

and only on the dates hereinafter specified, pursuant to the terms and conditions on the back hereof:

Series and Program	TITLE OF PRINTS	No. of Reels	Width	Silent or Sound	Date	Rental Fee
III-1	PRIMITIVE GERMAN FILMS	1	16mm	silent	Sept. 27, 1946	\$15.00
	DON JUAN'S WEDDING	1	"	"		
	MISUNDERSTOOD	1	"	"		
	THE GOLEM	1	"	"		
	THE CABINET OF DR. CALIGARI	6	"	"		
III-5	THE SMILING MADAME BEUDET	3	"	"	Oct. 4, 1946	\$15.00
	MENILMONTANT	3	"	"		
	BALLET MECANIQUE	1	"	"		
	ENTR'ACTE	2	"	"		
	UBERFALL	2	"	"	Oct. 11, 1946	\$ 4.00
	THE SEASHELL AND THE CLERGYMAN	3	"	"	"	\$ 6.00
	A SHORT HISTORY OF ANIMATION					
	ANIMATED PAINTINGS	1	"	"	Oct. 25, 1946	\$10.00
	DRAME CHEZ LES FANTOCHES		"	"		
	GERTIE THE DINOSAUR		"	"		
	MUTT AND JEFF	1	"	"		
	NEWMAN'S LAUGH-O-GRAMS		"	"		
	FELIX THE CAT	1	"	"		
	STEAMBOAT WILLIE	1	"	sound		
	CARMEN	1	"	"		
	MAD DOG	1	"	"		
	RHYTHMUS 21	1	"	silent	"	\$ 2.00
	RIEN QUE LES HEURES	4	"	silent	Nov. 8, 1946	\$ 8.00
	BERLIN: THE SYMPHONY OF A CITY	5	"	"	"	\$10.00
	THE CITY	3	"	sound	"	\$ 4.50
	THE FALL OF THE HOUSE OF USHER	5	"	silent	Nov. 15, 1946	\$10.00
	HIS BITTER PILL	2	"	silent	Nov. 22, 1946	\$ 4.00
	MILLION DOLLAR LEGS	7	"	sound	"	\$15.00
	LE CHIEN ANDALOU	2	"	silent	Nov. 29, 1946	\$ 4.00
	ANAEMIC CINEMA	1	"	"	"	\$ 2.00

IMPORTANT—Fill in shipping instructions.

TOTAL.....\$109.50

SHIP FILM TO:.....

SHIP MUSIC TO:.....

SHIP PROGRAM NOTES TO:.....

NUMBER OF PROGRAM NOTES REQUIRED

LICENSE, dated this 17th day of August, 1946, between the MUSEUM OF MODERN ART and/or the MUSEUM OF MODERN ART FILM LIBRARY CORPORATION, a New York Corporation (hereinafter sometimes referred to as Sub-Licensor), party of the first part, and

SAN FRANCISCO MUSEUM OF ART

(hereinafter sometimes referred to as Sub-Licensee), party of the second part:

WHEREAS the Sub-Licensor has assembled and is now assembling, pursuant to non-exclusive, revocable licenses to it under copyright and/or otherwise a library of prints and/or films of motion pictures of outstanding artistic and historical interest, dating from the early days of the motion picture art and is willing to make available to the Sub-Licensee, for educational purposes only and on the terms and conditions hereinafter set forth and/or referred to prints of either some or all of such motion pictures; and

WHEREAS the Sub-Licensee is desirous of obtaining the non-exclusive, revocable right to exhibit, for educational purposes and subject to said terms and conditions, prints of such of said motion pictures as are designated on the reverse side.

NOW, THEREFORE, it is hereby understood and agreed as follows:

FIRST: The Sub-Licensor hereby grants to the Sub-Licensee, and the Sub-Licensee hereby accepts, several and non-exclusive revocable licenses to exhibit at the place and on the dates specified on the reverse side, prints of said motion pictures designated on this license. All prints of all the motion pictures to be exhibited hereunder by the Sub-Licensee on any one date, are hereinafter and/or on this license sometimes collectively referred to as a program or programs.

SECOND: The Sub-Licensee hereby agrees to pay to the Sub-Licensor, and the Sub-Licensor hereby agrees to accept, as a license fee for all of the programs hereunder sub-licensed and furnished to the Sub-Licensee, the sum, as specified on the reverse side,

of one hundred and nine dollars and fifty cents 109.50, lawful money of the United States of America, Fifty Per Cent (50%) of which shall be paid to the Sub-Licensor at its offices in New York City, New York before the shipment by it of the first program to be shipped hereunder and the remaining Fifty Per Cent (50%) of which shall be paid before the shipment by it of the 4th program hereunder, it being understood and agreed that all shipments to the Sub-Licensee hereunder shall be sent "Collect".

THIRD: The Sub-Licensee hereby agrees to return to the Sub-Licensor (through the same media of shipment employed by the Sub-Licensor in shipping them and in the same order and condition as delivered to the Sub-Licensee, reasonable wear due to proper use excepted, shipping charges prepaid) all programs and the containers in which they were shipped within fifteen hours after the last exhibition of the respective programs hereunder by the Sub-Licensee. The Sub-Licensee hereby further covenants and agrees forthwith to pay the Sub-Licensor for all loss of, and/or damage if any, done to, each of said prints, after the receipt thereof by the Sub-Licensee, the sum per linear foot necessary to actually replace any such lost or damaged footage of prints.

FOURTH: The Sub-Licensee hereby expressly covenants and agrees, as a special inducement to the Sub-Licensor to execute and deliver this License and to deliver the programs to be hereunder provided, that the exhibitions of said programs by and/or through the Sub-Licensee will be for educational purposes only and not in any event for commercial purposes and/or profit; and that admission fees, as such (as distinguished from fees charged for bona-fide memberships and/or enrollments in college, museum and/or similar educational courses, whose members thereby become qualified to attend such exhibitions) shall never be charged or permitted to be paid at the door or otherwise, in advance or afterwards, for the right to attend either (a) single exhibitions or (b) a series of such exhibitions. In the event that the Sub-Licensee shall breach the foregoing covenant and agreement the Sub-Licensor shall have the right, at any time thereafter, to terminate this License and all rights hereunder forthwith shall revert to the Sub-Licensor upon written notice to the Sub-Licensee of such termination. One or more failures on the part of the Sub-Licensor to exercise said right of termination shall not be deemed to be a continuing waiver of said right of termination by the Sub-Licensor. It is further hereby expressly covenanted and agreed and declared to be of the essence of this License that this License shall always be subject and subordinate to all of the terms, conditions and/or other provisions of the respective agreements between the Sub-Licensor and its respective Licensors from which said programs may be acquired by the Sub-Licensor, copies of which agreements are and will be kept on file in the office of the Secretary of the Sub-Licensor at 11 West 53rd Street, New York City, New York, or any subsequent business address of said Secretary, and shall be available there for personal inspection at all reasonable times by a duly authorized representative of the Sub-Licensee, upon request in writing.

FIFTH: The Sub-Licensee further covenants and agrees that the aggregate of all income directly or indirectly accruing to the Sub-Licensee (whether through class enrollment or membership fees, subscriptions paid to the Sub-Licensee and/or otherwise) from and/or in connection with said exhibitions, in excess of the cost and expenses (including said license fee hereinbefore specified to be paid to the Sub-Licensor) incurred by the Sub-Licensee in connection with said exhibitions shall be divided into two (2) equal parts, one of which shall be paid over by the Sub-Licensee to the Sub-Licensor, within thirty (30) days after the last exhibition of the last program to be exhibited by the Sub-Licensee hereunder, which part shall belong to the Sub-Licensor, its successors and assigns, absolutely and forever, for use as the Sub-Licensor may see fit in or in connection with developing, preserving, furthering and/or extending the activities of the Sub-Licensor and/or its said film library. The Sub-Licensee hereby further covenants and agrees that said other part of said excess income shall be retained by the Sub-Licensee and used by it only for the purposes of acquiring motion picture equipment and/or furthering library, museum, research and/or student theatre work, and/or for such other purposes as may be consented to in writing, in advance, by the Sub-Licensor.

SIXTH: It is specifically covenanted and agreed and made of the essence hereof that this License shall be terminable at any time, with or without cause, by the Sub-Licensor and that the Sub-Licensor, at all times, with or without cause, shall have the right to withdraw any one and/or more of the prints herein provided for—largely, but not solely, because similar conditions are imposed upon the Sub-Licensee by the provisions of some or all of its respective agreements with its said Licensors, due in part to the following facts: The highly specialized nature of the motion picture industry is such that there arises the occasional necessity of exercising emergency protection over copyright material and/or other property interests involved. Therefore, although said industry is friendly toward and interested in, and is anxious and willing and has undertaken to cooperate with, activities of the type contemplated by this License, such activities, nevertheless, could not be carried on by the Sub-Licensor or generously fostered by said industry unless said rights of termination were so reserved. Because said Licensors of the Sub-Licensor have assured the Sub-Licensor of their intention and willingness to cooperate as fully as they consistently can with the intention of the Sub-Licensor to supply substitute prints, as hereinafter expressed in the remainder of this paragraph, the Sub-Licensor hereby expresses its intention (in the event that said right of termination, and/or of withdrawal of one or more of the prints hereunder shall be exercised by the Sub-Licensor due to any exigencies and/or emergencies which may so dictate to the Sub-Licensor) of (a) endeavoring so far as it consistently can to supply the Sub-Licensee with substitute prints of other available motion pictures to replace prints which may be withdrawn hereunder; or (b) of repaying to the Sub-Licensee a pro-rata share of the entire license fee to be paid to the Sub-Licensor hereunder.

SEVENTH: Notwithstanding anything in this License contained, it is hereby specifically covenanted and agreed and made of the essence hereof that a condition precedent to the right of exhibition of the prints hereunder shall be that, in each instance, the place of such exhibition and/or the proprietor thereof and/or the Sub-Licensee shall have in advance thereof a valid and subsisting written license and/or consent from whatever persons, firms and/or corporations licenses and/or consents may be required concerning the use of sound and/or sound equipment in and/or in connection with such exhibition, and from the authors, copyright proprietors, performing rights societies and/or others having jurisdiction over the performances of any musical compositions which may be performed therein and/or in connection therewith.

EIGHTH: The Sub-Licensee hereby covenants and agrees to keep a careful and detailed attendance record of each exhibition hereunder and to mail a copy thereof to the Sub-Licensor forthwith following each such exhibition.

NINTH: The Sub-Licensee hereby covenants and agrees with the Sub-Licensor that it will forthwith notify the Sub-Licensor of any claims asserted against the Sub-Licensee because of any alleged infringement and/or violation by the programs of any common-law rights, copyright, literary, dramatic, musical, patent, trade-mark and/or any other rights.

TENTH: This License constitutes the entire agreement between the parties hereto and shall not be modified except in writing and shall not be deemed or construed to be a partnership agreement or to constitute a joint venture between the parties hereto.

ELEVENTH: This License, however, shall be deemed to have been entered into in, and shall be construed in accordance with the laws of, the State of New York, United States of America.

IN WITNESS WHEREOF, the parties hereto have duly executed this License as of the day and year above written.

THE MUSEUM OF MODERN ART
and/or
MUSEUM OF MODERN ART FILM LIBRARY CORPORATION

By

John B. Akhate
Vice-President.
Germa

SAN FRANCISCO MUSEUM OF ART

By

THE MUSEUM OF MODERN ART FILM LIBRARY

(make checks payable to The Museum of Modern Art, 11 West 53 St., New York 19, N. Y.)

No. 25

A schedule of prints to be supplied by the Museum of Modern Art Film Library

to SAN FRANCISCO MUSEUM OF ART

for exhibition by it only at SAN FRANCISCO, CALIFORNIA

and only on the dates hereinafter specified, pursuant to the terms and conditions on the back hereof:

Series and Program	TITLE OF PRINTS	No. of Reels	Width	Silent or Sound	Date	Rental Fee
	FANTASMA GORGIA	1	16mm	silent	Nov. 1, 1946	\$2.00
	RAIN	1	35mm	silent	Nov. 22,	\$4.00

IMPORTANT—Fill in shipping instructions.

TOTAL \$6.00

SHIP FILM TO:

SHIP MUSIC TO:

SHIP PROGRAM NOTES TO:

NUMBER OF PROGRAM NOTES REQUIRED

LICENSE, dated this 10th day of Sept., 1946, between the MUSEUM OF MODERN ART and/or the MUSEUM OF MODERN ART FILM LIBRARY CORPORATION, a New York Corporation (hereinafter sometimes referred to as Sub-Licensor), party of the first part, and

SAN FRANCISCO MUSEUM OF ART
(hereinafter sometimes referred to as Sub-Licensee), party of the second part:

WHEREAS the Sub-Licensor has assembled and is now assembling, pursuant to non-exclusive, revocable licenses to it under copyright and/or otherwise a library of prints and/or films of motion pictures of outstanding artistic and historical interest, dating from the early days of the motion picture art and is willing to make available to the Sub-Licensee, for educational purposes only and on the terms and conditions hereinafter set forth and/or referred to prints of either some or all of such motion pictures: and

WHEREAS the Sub-Licensee is desirous of obtaining the non-exclusive, revocable right to exhibit, for educational purposes and subject to said terms and conditions, prints of such of said motion pictures as are designated on the reverse side.

NOW, THEREFORE, it is hereby understood and agreed as follows:

FIRST: The Sub-Licensor hereby grants to the Sub-Licensee, and the Sub-Licensee hereby accepts, several and non-exclusive revocable licenses to exhibit at the place and on the dates specified on the reverse side, prints of said motion pictures designated on this license. All prints of all the motion pictures to be exhibited hereunder by the Sub-Licensee on any one date, are hereinafter and/or on this license sometimes collectively referred to as a program or programs.

SECOND: The Sub-Licensee hereby agrees to pay to the Sub-Licensor, and the Sub-Licensor hereby agrees to accept, as a license fee for all of the programs hereunder sub-licensed and furnished to the Sub-Licensee, the sum, as specified on the reverse side,

ofsix dollars..... (\$6.00),
lawful money of the United States of America, Fifty Per Cent (50%) of which shall be paid to the Sub-Licensor at its offices in New York City, New York before the shipment by it of the first program to be shipped hereunder and the remaining Fifty Per Cent (50%) of which shall be paid before the shipment by it of theprogram hereunder, it being understood and agreed that all shipments to the Sub-Licensee hereunder shall be sent "Collect".

THIRD: The Sub-Licensee hereby agrees to return to the Sub-Licensor (through the same media of shipment employed by the Sub-Licensor in shipping them and in the same order and condition as delivered to the Sub-Licensee, reasonable wear due to proper use excepted, shipping charges prepaid) all programs and the containers in which they were shipped within fifteen hours after the last exhibition of the respective programs hereunder by the Sub-Licensee. The Sub-Licensee hereby further covenants and agrees forthwith to pay the Sub-Licensor for all loss of, and/or damage if any, done to, each of said prints, after the receipt thereof by the Sub-Licensee, the sum per linear foot necessary to actually replace any such lost or damaged footage of prints.

FOURTH: The Sub-Licensee hereby expressly covenants and agrees, as a special inducement to the Sub-Licensor to execute and deliver this License and to deliver the programs to be hereunder provided, that the exhibitions of said programs by and/or through the Sub-Licensee will be for educational purposes only and not in any event for commercial purposes and/or profit; and that admission fees, as such (as distinguished from fees charged for bona-fide memberships and/or enrollments in college, museum and/or similar educational courses, whose members thereby become qualified to attend such exhibitions) shall never be charged or permitted to be paid at the door or otherwise, in advance or afterwards, for the right to attend either (a) single exhibitions or (b) a series of such exhibitions. In the event that the Sub-Licensee shall breach the foregoing covenant and agreement the Sub-Licensor shall have the right, at any time thereafter, to terminate this License and all rights hereunder forthwith shall revert to the Sub-Licensor upon written notice to the Sub-Licensee of such termination. One or more failures on the part of the Sub-Licensor to exercise said right of termination shall not be deemed to be a continuing waiver of said right of termination by the Sub-Licensor. It is further hereby expressly covenanted and agreed and declared to be of the essence of this License that this License shall always be subject and subordinate to all of the terms, conditions and/or other provisions of the respective agreements between the Sub-Licensor and its respective Licensors from which said programs may be acquired by the Sub-Licensor, copies of which agreements are and will be kept on file in the office of the Secretary of the Sub-Licensor at 11 West 53rd Street, New York City, New York, or any subsequent business address of said Secretary, and shall be available there for personal inspection at all reasonable times by a duly authorized representative of the Sub-Licensee, upon request in writing.

FIFTH: The Sub-Licensee further covenants and agrees that the aggregate of all income directly or indirectly accruing to the Sub-Licensee (whether through class enrollment or membership fees, subscriptions paid to the Sub-Licensee and/or otherwise) from and/or in connection with said exhibitions, in excess of the cost and expenses (including said license fee hereinbefore specified to be paid to the Sub-Licensor) incurred by the Sub-Licensee in connection with said exhibitions shall be divided into two (2) equal parts, one of which shall be paid over by the Sub-Licensee to the Sub-Licensor, within thirty (30) days after the last exhibition of the last program to be exhibited by the Sub-Licensee hereunder, which part shall belong to the Sub-Licensor, its successors and assigns, absolutely and forever, for use as the Sub-Licensor may see fit in or in connection with developing, preserving, furthering and/or extending the activities of the Sub-Licensor and/or its said film library. The Sub-Licensee hereby further covenants and agrees that said other part of said excess income shall be retained by the Sub-Licensee and used by it only for the purposes of acquiring motion picture equipment and/or furthering library, museum, research and/or student theatre work, and/or for such other purposes as may be consented to in writing, in advance, by the Sub-Licensor.

SIXTH: It is specifically covenanted and agreed and made of the essence hereof that this License shall be terminable at any time, with or without cause, by the Sub-Licensor and that the Sub-Licensor, at all times, with or without cause, shall have the right to withdraw any one and/or more of the prints herein provided for—largely, but not solely, because similar conditions are imposed upon the Sub-Licensee by the provisions of some or all of its respective agreements with its said Licensors, due in part to the following facts: The highly specialized nature of the motion picture industry is such that there arises the occasional necessity of exercising emergency protection over copyright material and/or other property interests involved. Therefore, although said industry is friendly toward and interested in, and is anxious and willing and has undertaken to cooperate with, activities of the type contemplated by this License, such activities, nevertheless, could not be carried on by the Sub-Licensor or generously fostered by said industry unless said rights of termination were so reserved. Because said Licensors of the Sub-Licensor have assured the Sub-Licensor of their intention and willingness to cooperate as fully as they consistently can with the intention of the Sub-Licensor to supply substitute prints, as hereinafter expressed in the remainder of this paragraph, the Sub-Licensor hereby expresses its intention (in the event that said right of termination, and/or of withdrawal of one or more of the prints hereunder shall be exercised by the Sub-Licensor due to any exigencies and/or emergencies which may so dictate to the Sub-Licensor) of (a) endeavoring so far as it consistently can to supply the Sub-Licensee with substitute prints of other available motion pictures to replace prints which may be withdrawn hereunder; or (b) of repaying to the Sub-Licensee a pro-rata share of the entire license fee to be paid to the Sub-Licensor hereunder.

SEVENTH: Notwithstanding anything in this License contained, it is hereby specifically covenanted and agreed and made of the essence hereof that a condition precedent to the right of exhibition of the prints hereunder shall be that, in each instance, the place of such exhibition and/or the proprietor thereof and/or the Sub-Licensee shall have in advance thereof a valid and subsisting written license and/or consent from whatever persons, firms and/or corporations licenses and/or consents may be required concerning the use of sound and/or sound equipment in and/or in connection with such exhibition, and from the authors, copyright proprietors, performing rights societies and/or others having jurisdiction over the performances of any musical compositions which may be performed therein and/or in connection therewith.

EIGHTH: The Sub-Licensee hereby covenants and agrees to keep a careful and detailed attendance record of each exhibition hereunder and to mail a copy thereof to the Sub-Licensor forthwith following each such exhibition.

NINTH: The Sub-Licensee hereby covenants and agrees with the Sub-Licensor that it will forthwith notify the Sub-Licensor of any claims asserted against the Sub-Licensee because of any alleged infringement and/or violation by the programs of any common-law rights, copyright, literary, dramatic, musical, patent, trade-mark and/or any other rights.

TENTH: This License constitutes the entire agreement between the parties hereto and shall not be modified except in writing and shall not be deemed or construed to be a partnership agreement or to constitute a joint venture between the parties hereto.

ELEVENTH: This License, however, shall be deemed to have been entered into in, and shall be construed in accordance with the laws of, the State of New York, United States of America.

IN WITNESS WHEREOF, the parties hereto have duly executed this License as of the day and year above written.

THE MUSEUM OF MODERN ART
and/or
MUSEUM OF MODERN ART FILM LIBRARY CORPORATION

By.....*James G. Abbe*.....
Vice-President.

SAN FRANCISCO MUSEUM OF ART

By.....

COLORADO SPRINGS FINE ART CENTER

WEST DALE STREET • COLORADO SPRINGS • COLORADO

PERCY HAGERMAN, President
MITCHELL A. WILDER, General Director
BOARDMAN ROBINSON, Director of Art School
ELIZABETH M. HOWBERT, Assistant Director
FRED S. BARTLETT, Curator of Painting
HAROLD R. JACKSON, Curator of Education

August 16, 1946

Mrs. Grace L. McCann Morley
San Francisco Museum of Art
Van Ness Avenue and McAllister St.
San Francisco, California

Dear Mrs. Morley:

Would you be good enough to send me some information about the Abstract and Surrealists Film Series you are having next month. Are these films 16 or 35 mm. films? Also would you please send me the name and address of their distributor.

A few months ago you showed HOW GREEN WAS MY VALLEY. Did you use a 16 or 35 mm. print? We have tried to secure this film from the local branch of 20th Century-fox, but they tell us that they do not have any prints and do not believe that prints are available at any of their exchanges.

Thanking you for this information,

Sincerely yours,

Elizabeth M. Howbert
Assistant Director

*Mrs. Hamilton
Please send
this*

made card

AUG 19 1946

August 20, 1946.

Miss Elizabeth M. Howbert,
Assistant Director,
Colorado Springs Fine Art Center,
West Dale Street,
Colorado Springs, Colorado.

Dear Miss Howbert:

Dr. Morley referred your letter
of August 16th to me, as I am in charge of film
programs.

The majority of the Abstract and
Surrealist films were booked from the Museum of Modern
Art in New York. Some, such as the Maya Deren films
are ordered directly from Miss Deren, also true of
Oskar Fischinger's Non-Objective films. We will have
a program of films, with a short background sketch of
the series ready to send out in a short time, suppose
I send you one, which will give you a better idea of
the series. Two young men in San Francisco, who have
been interested in our film series here for a long time
did all the work and the digging out of material, (which
expression I use advisedly, as they literally have "dug"),
they went to Hollywood and obtained permission to use
films which have not had public distribution and they
selected the material from the Museum of Modern Art, with
the help of Mr. Rosenheimer. I will send you the data as
soon as it comes from the printer.

The Museum of Modern Art has HOW GREEN
WAS MY VALLEY, but their film can only be shown on a
subscription basis, true of these Abstract etc film also.

You may expect the list of Abstract
and Surrealist films by the first of the month and I wish
I could have been of more help.

Most sincerely,

Mrs. Noble Hamilton
Membership Secretary.

*made
card*

COLORADO SPRINGS FINE ARTS CENTER
COLORADO SPRINGS, COLORADO

August 30, 1946

Mrs. Noble Hamilton
San Francisco Museum of Art
San Francisco, California

Dear Mrs. Hamilton:

Thank you very much for your
letter of August 20th with the information about
your film program. I shall be glad to have your
program after it is issued.

Sincerely yours,

Elizabeth M. Howbert

Assistant Director

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET • COLORADO SPRINGS • COLORADO

PERCY HAGERMAN, President
MITCHELL A. WILDER, General Director
BOARDMAN ROBINSON, Director of Art School
ELIZABETH M. HOWBERT, Assistant Director
FRED S. BARTLETT, Curator of Painting
CHARLES L. BEAL, Curator of Education

March
Tenth
1947

*Boyle
Sp95*

*Mrs. Hamilton,
Could you handle please. Possibly
we could get a fee for counselling for some of these
films the boys have handed over I
know. Any way try to help
I my friend have sent
along a note you know what
that I am very happy
Thanks.*

Mrs. Grace McCann Morley, Director
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mrs. Morley:

I have just been reading your monthly
calendar with the enclosed announcement of series
two "Art in Cinema".

I think sometime ago one of our staff,
or possibly myself, communicated with you as to
the source of your films. Would you be so good
as to ask the person in charge to give us further
information. The titles are fascinating, and I
am sure that such a program would be a distinct
addition to our present members' motion picture
series, which is conducted entirely with 16 mm
films. In fact, I think the two programs are very
similar, although your titles are of far better
selection than ours.

Any help you could offer would be great-
ly appreciated.

Greetings to you.

Sincerely,

*1/2 H. H. S.
Hagerman
pack.*

Mitchell A. Wilder

General Director

MAW:ls

March 17, 1947.

Mr. Mitchell A. Wilder,
Colorado Springs Fine Arts Center,
West Dale Street,
Colorado Springs, Colorado.

Dear Mr. Wilder:

Dr. Morley asked me to answer your letter of March 10th to her, as she is again out of town, an unexpected trip since her return from Paris. Had there been time she would have enclosed a note and she asked me to extend to you her very best wishes.

Your Assistant Director, Miss Howbert and I have had some exchange of letters in regard to the ART IN CINEMA programs. Lest I forget, I am enclosing our announcement of the Spring Art in Cinema Program. I also wish to acknowledge your check for the ART IN CINEMA catalogue, which is unfortunately still printing. However we expect delivery by the end of this month - we had hoped it would be here by now, but there was a last minute change in some of the material, which has delayed the final printing. As soon as the catalogue is delivered to us, your copy will be mailed to you.

At least half of the material for these programs comes from the Museum of Modern Art, the sources for the first series will all be in the catalogue, and, as this program is really pioneering for us, we discover new sources all the time. When the real value of the films is proven, we will be very glad to disseminate the information as to "where, how and why". The whole program is being handled by two young men, who have been interested in experimental film for a long time - they originally came to me with the proposition of putting on such a series as the first one, (I had been interested in doing just this sort of thing, but had been unsuccessful in tracking down the material,) so we started. It is amazing now to discover how many others there are who have had the same idea, and every contact has increased our knowledge of sources for such films.

We will keep you informed and I am sure the catalogue will be extremely helpful. Thank you for your interest.

Most sincerely,

Mrs. Noble Hamilton, In charge of film programs.

COLORADO SPRINGS FINE ARTS CENTER

COLORADO SPRINGS, COLORADO

March
Twentieth
1 9 4 7

Wi

Mrs. Noble Hamilton
In Charge of film programs
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mrs. Hamilton:

Thank you very much for your letter of
March 17th in response to our query regard-
ing your film series.

You are certainly to be congratulated
upon the excellent programs you are offer-
ing and the Fine Arts Center will do well
to follow your lead.

Sincerely yours,

Michael S. Giesler

General Director

MAW:ls

THE MUSEUM OF MODERN ART FILM LIBRARY

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

August 20, 1946

JOHN E. ABBOTT, DIRECTOR

IRIS BARRY, CURATOR

Mr. Richard B. Foster
1085 Vallejo Street
San Francisco, California

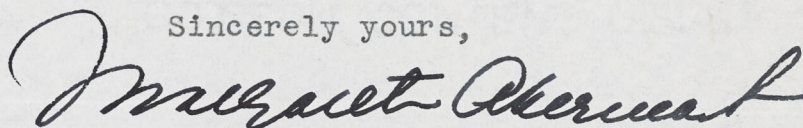
Dear Mr. Foster:

We have now definitely reserved 16mm prints of the films Mr. Rosenheimer listed in his letter to you of August 13. Unfortunately we will not be able to send SYMPHONIE DIAGONALE since we only have a 35mm print of this film. LE CHIEN ANDALOU will have to be forwarded to you by the previous user, the Ballard Film Society in Hollywood. They are showing it on November 27 and if they either mail it or air-express it to you after their showing, it should reach you in time for yours on November 29. ANAEMIC CINEMA will be sent directly from us.

Herewith the covering license, one copy to be signed and returned as soon as possible since the films cannot be shipped until we are in receipt of the signed copy.

I am asking Miss de Rosa who is in charge of our Still Department to send you the stills.

Sincerely yours,



Margareta Akermarck
Circulation Director

August 23, 1946.

Miss Margareta Akermark, Circulation Director,
Museum of Modern Art Film Library,
11 West 53rd St.,
New York, 19, New York.

Dear Miss Akermark:

As I am in charge of film programs here, it seems best that I sign the contract, which is enclosed. I fell a bit like a "bad Penny", turning up again, but I assure you there will be no breach of contract, even though the other was unintentional, this time. We are selling subscriptions to the series and we hope this to be a start in the right direction. Maybe we can train our public to take out subscriptions to the FAMOUS FILMS, if we do, I shall be on your trail again. In any case we hope to have more ART IN CINEMA programs, (Abstract & Surrealist films).

Mr. Foster and a group of his friends have done all the work in planning this series and I shall never be able to express my gratefulness to them, as our Museum is getting busier and busier.

Mr. Foster brought your letter and the two contracts, original and copy, to me today, asking me to answer your letter. He asked me to ask you to instruct the Ballard Film Society in Hollywood to send us LE CHIEN ANDALOU airmail express collect to be sure it reaches us in time.

It is nice to be writing you again and not only do we owe a debt of gratitude to Dick Foster and his friends, but also to you and Mr. Rosenheimer, who have been so cooperative. Please express my appreciation to him, will you.

x

Most sincerely,

Mrs. Noble Hamilton,
Membership Secretary.

August 23, 1946.

Miss Margareta Akermark, Circulation Director,
Museum of Modern Art Film Library,

11 West 53rd Street,

New York, 19, New York.

THE MUSEUM OF MODERN ART FILM LIBRARY

NEW YORK 19

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

JOHN E. ABBOTT, DIRECTOR

IRIS BARRY, CURATOR

August 28, 1946

Mrs. Noble Hamilton
Membership Secretary
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mrs. Hamilton:

It's like old times to be writing to you again. I do hope that your Museum's surrealist venture will be well received and that people will be sufficiently interested to continue subscribing to several series of movies.

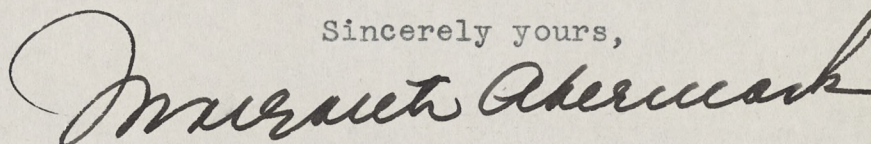
I have just written to Mr. Ballard in Hollywood and have asked him to forward (air express collect) LE CHIEN ANDALOU immediately after his showing on November 27. In case you also want to remind him his address is:

Mr. Paul Ballard
The Ballard Film Society
2036 Glencoe Way
Hollywood 28, California

Thank you for returning the contract so promptly; the films will be sent out well in advance of your showings.

Both Mr. Rosenheimer and I will be very interested to know how your Famous Films are received by your public.

Sincerely yours,



Margareta Akermark
Circulation Director

September 21, 1946.

Mr. Boyd R. Rakestraw,
Extension Division,
University of California,
Berkeley, 4, California.

Dear Mr. Rakestraw:

Thank you for your nice Note. I wish I had organized the ART IN CINEMA series, as I think it is quite in accordance with the aims of a contemporary art Museum. The credit is all due to Richard Foster and Frank Stauffacher, who have done an enormous amount of research in planning the series - the time they have spent, the trouble to which they have gone is unbelievable - and we feel we owe them a debt of gratitude, as the public's response has been most satisfying.

Yes, we are using the Museum of Modern Art and they too, have been very cooperative. We are selling the series, which is according to their contract rules. I still wonder whether a series of Feature Films could be handled successfully in a series form, but I may try.

I shall be interested in your Documentary Series, be sure and send me the list. If I can find the time, I should be most happy to accept your kind offer.

Again, my appreciation of your cordial note and all best wishes to you for a successful Documentary Series.

Most sincerely,

Mrs. Noble Hamilton,
Membership Secretary.

*Return post
my file*

UNIVERSITY OF CALIFORNIA

EXTENSION DIVISION
BERKELEY 4, CALIFORNIA

September 18, 1946

San Francisco Museum of Art
Civic Center
San Francisco, Calif.

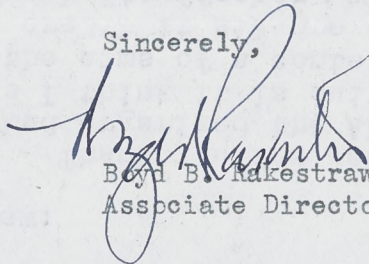
Attention: Mrs. Noble Hamilton

Dear Mrs. Hamilton:

I intended to write sooner and congratulate you on the organization of the art course using films. It is, I think, one of the best things that I have seen for a number of years.

I see that you are again using the Museum of Modern Art films. We are starting a documentary series in October. If you or your representatives wish to attend, we shall be glad to give you complimentaries.

Sincerely,


Boyd B. Rakestraw,
Associate Director

BBR:rf

Answer over.

*Rakestraw
U. of Cal.*

November 14, 1947

Mr. Boyd B. Rakestraw,
University Extension,
University of California,
Berkeley, 4, California.

Dear Mr. Rakestraw:

Thank you for your letter and I had intended answering it sooner, but there seems to be always a lack of time.

As I did not make the initial arrangements for ART IN CINEMA, nor when we started did we have any idea of the expenses involved, we can only abide by your decision, and, we shall be very glad to receive the \$277.50. Pioneering is apt to be expensive - and now, that we have had three programs, we seem to find the going easier and less costly.

I am very anxious to know the outcome of your amusement tax on film programs, which case I understand is "in process" at this time. We held back the tax on our second program, waiting the outcome of your case in court. Am inclined to think we had better pay it and forget the whole thing, but, if you have any advice on the subject, would appreciate it.

Most sincerely,

Elizabeth B. Hamilton
Mrs. Noble Hamilton,
Membership Secretary.

EBH:ab

Stamp

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

October 22, 1946

Mr. Frank Stauffacher
198 Warren Road
San Mateo, California

Dear Mr. Stauffacher:

May I resume for the record our general understanding concerning the catalogue for "Art in Cinema".

We are to copyright the catalogue, so that the rights are to be in the name of the Museum, Art in Cinema Society as it is a non-profit venture and any income over and above the various agreed costs may be credited to the Art in Cinema Fund, to be used in developing further this activity in the future.

It is agreed that if you care to use any of the material included in the catalogue for a book on the cinema in the future that we shall grant you permission without charge, in consideration of your work in preparing the catalogue and obtaining the material in it.

The catalogue is to sell at \$2.00 retail at our desk and anywhere else. It will sell at \$1.50 to Members of the Art in Cinema Society and to all regular Museum Members. It will sell at \$1.20 wholesale. Tax, where it is applicable, will of course be added at time of sale.

It is suggested that subscription be taken even in advance of publication in order to have some operating funds, and to get more idea of immediate demand. You will arrange with Mrs. Hamilton the free copies which are to go to contributors and others. It is agreed that some appropriate payment, even if only a token payment, be made to the contributors. Such a payment has already been made to Bazalel Schatz (\$75) for designing the cover and for laying out the entire catalogue.

Mr. Frank Stauffacher

October 22, 1946

It is understood that any return after the costs of printing and of these payments have been met will go into the Art in Cinema Fund to be added to whatever remains from the program itself to swell the Fund for future use in the development of more Art in Cinema programs. No individual will benefit or make any kind of profit on the Catalogue nor on the program.

May I add here what I have so often said, that we are exceedingly grateful for all you have done to make the whole program a possibility and a success.

Sincerely yours,

Grace L. McCann Morley
Director

GMM:nb

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

October 22, 1946

Mr. Frank Stauffacher
198 Warren Road
San Mateo, California

Dear Mr. Stauffacher:

May I resume¹ for the record our general understanding concerning the catalogue for "Art in Cinema".

We are to copyright the catalogue, so that the rights are to be in the name of the Museum, Art in Cinema Society as it is a non-profit venture and any income over and above the various agreed costs may be credited to the Art in Cinema Fund, to be used in developing further this activity in the future.

It is agreed that if you care to use any of the material included in the catalogue for a book on the cinema in the future that we shall grant you permission without charge, in consideration of your work in preparing the catalogue and obtaining the material in it.

The catalogue is to sell at \$2.00 retail at our desk and anywhere else. It will sell at \$1.50 to Members of the Art in Cinema Society and to all regular Museum Members. It will sell at \$1.20 wholesale. Tax, where it is applicable, will of course be added at time of sale.

It is suggested that subscription be taken even in advance of publication in order to have some operating funds, and to get more idea of immediate demand. You will arrange with Mrs. Hamilton the free copies which are to go to contributors and others. It is agreed that some appropriate payment, even if only a token payment, be made to the contributors. Such a payment has already been made to Bazalel Schatz (\$75) for designing the cover and for laying out the entire catalogue.

Mr. Frank Stauffacher

October 22, 1946

It is understood that any return after the costs of printing and of these payments have been met will go into the Art in Cinema Fund to be added to whatever remains from the program itself to swell the Fund for future use in the development of more Art in Cinema programs. No individual will benefit or make any kind of profit on the Catalogue nor on the program.

May I add here what I have so often said, that we are exceedingly grateful for all you have done to make the whole program a possibility and a success.

Sincerely yours,

Grace L. McCann Morley
Director

GMM:nb

Dear Mrs. Hamilton,

Here are two copies of a request for reprinting copyright material. I have filled in the necessary blanks, and you should sign it, and send both copies together with five

bucks to: BRUCE HUMPHRIES, INC. Att'n Mrs. Joan Cranshaw
30 WESTCHESTER STREET
BOSTON, MASS.

Better send airmail because its in a hurry. There is not supposed to be any question about financing the book from A in C funds, as this was all thrashed out with Dr. Morley.

Thanks a lot,

Frank S.

Letter herein contained to go too.

Thanks,

F.

October 3, 1946.

Mr. Man Ray,
1245 Vine Street,
Hollywood, California.

Dear Mr. Ray:

Enclosed you will find a check for \$20.00, which represents half the contract of \$40.00 for your films, agreed upon by you and Mr. Stauffacher. The remainder will be sent following the showing of your films.

Our schedule is as follows for your films in 16mm sent express collect:

October 11 EMAK BAKIA

ETOILE DE MER

{Please have the films in our possession by October 7, 1946, if possible.}

All insurance charges will be born by the Museum. Please sign the duplicate and return to us.

Sincerely yours,

Mrs. Noble Hamilton,
In charge of Film Programs

Man Ray
Man Ray

Oct 8 1946
date

October 3, 1946.

Mr. Man Ray,
1245 Vine Street,
Hollywood, California.

Dear Mr. Ray:

Enclosed you will find a check for \$20.00, which represents half the contract of \$40.00 for your films, agreed upon by you and Mr. Stauffacher. The remainder will be sent following the showing of your films.

Our schedule is as follows for your films in 16mm sent express collect:

October 11 EMAK BAKIA

ETOILE DE MER

{Please have the films in our possession by October 7, 1946, if possible.}

All insurance charges will be born by the Museum. Please sign the duplicate and return to us.

Sincerely yours,

Mrs. Noble Hamilton,
In charge of Film Programs

Man Ray

date

Ray

October 26, 1946.

Mr. Man Ray,
1245 Vine Street,
Hollywood, California.

Dear Mr. Ray:

Enclosed you will find a check
for \$20.00 representing the amount due on
the other half of your film contract.

The films were excellent and
very much enjoyed by our audience and we
wish to express our deep appreciation to
you for your interest and cooperation in
our cinema program and for your share in
making ART IN CINEMA such a success.

Most sincerely,

Mrs. Noble Hamilton,
In charge of film programs.

over to
Mr Orpha Lischinger 10/26/46

October 3, 1946.

Mr. Sidney Peterson,
2437 Washington St.,
San Francisco, 15, California.

Dear Mr. Peterson:

Enclosed you will find \$50.00, which represents half the contract rental fee of \$100.00 agreed upon by you and Messrs. Stauffacher & Foster, for your film. The remainder will be sent following the showing of your film.

Our schedule for your film is as follows:

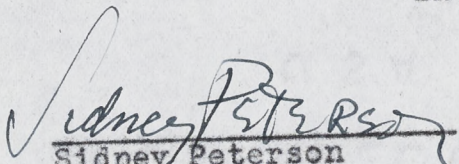
November 1 1946

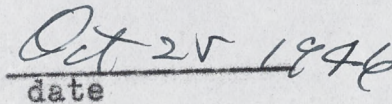
THE POTTED PSALM

Will you please arrange the musical accompaniment? You may contact Mr. Stauffacher for the details concerning the turntables.

Sincerely,

Mrs. Noble Hamilton,
In Charge of Film Programs


Sidney Peterson


date

October 3, 1946.

Mr. Sidney Peterson,
2437 Washington St.,
San Francisco, 15, California.

Dear Mr. Peterson:

Enclosed you will find \$50.00, which represents half the contract rental fee of \$100.00 agreed upon by you and Messrs. Stauffacher & Foster, for your film. The remainder will be sent following the showing of your film.

Our schedule for your film is as follows:

November 1 1946

THE POTTED PSALM

Will you please arrange the musical accompaniment? You may contact Mr. Stauffacher for the details concerning the turntables.

Sincerely,

Mrs. Noble Hamilton,
In Charge of Film Programs

Sidney Peterson

date

Peterson

November 15, 1946.

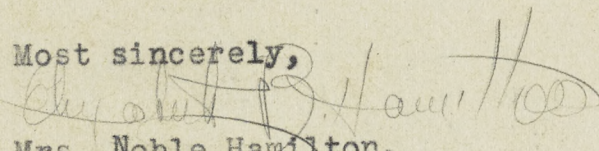
Mr. Sidney Peterson
2437 Washington St.,
San Francisco, 15, California.

Dear Mr. Peterson:

Enclosed you will find
a check for \$50.00, the other half of our
contract film rental from you.

Our thanks and appre-
ciation to you and Mr. Broughton for help-
ing to make the ART IN CINEMA program such
a success.

Most sincerely,


Mrs. Noble Hamilton,
In charge of film programs.

Fisch

October 3, 1946.

Mr. Oskar Fischinger,
1010 Hammond Street,
Hollywood, California.

Dear Mr. Fischinger:

THANK you very much
for this.

Enclosed you will find \$50.00, which re-
presents half the contract rental fee of \$100.00 for your
films agreed upon by you and Messrs. Foster & Stauffacher.
The remainder will be sent to you following the showing of
your films.

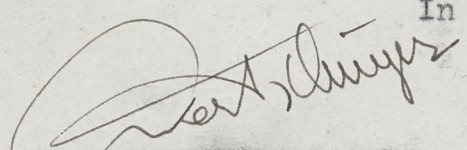
Our schedule is as follows for your films
in 16mm sent express collect:

	Black & White	Color
October 18: Studio #5 ✓		Composition in Blue ✓ color
" #6 ✓		Circle ✓ color
" #7 ✓		Coloratura ✓ black & white
" #8 ✓		Optical Poem. (is this coming please write
" #9 ✓		from M.G.M.?) color. again to Mr. W.D. Kelly
9 } not sure yet	#10 ✓	" Allegretto " color. W.D. KELLY
10 } but will do my best.	" #11 ✓	LOEW'S INCORPORATED
12 }	" #12 ✓	1540 BROADWAY
	Coloratura ✓	New YORK - City.

All insurance charges will be carried by the
Museum. Please sign the duplicate and return to us.

Sincerely,

Mrs. Noble Hamilton,
In charge of Film Programs


Oskar Fischinger

Oct. 7. 46.
date

AND also to:

Teaching Film Custodians
25 west 43rd Street
New YORK City,

AND ask Them For
OPTICAL Poem.

As referred to Mr. R.B.
Foster.

I wrote also to Mr. Kelly
but I am not sure if he does it. Your letter to both will
be more effective. R.F.

October 3, 1946.

Mr. Oskar Fischinger,
1010 Hammond Street,
Hollywood, California.

Dear Mr. Fischinger:

Enclosed you will find \$50.00, which represents half the contract rental fee of \$100.00 for your films agreed upon by you and Messrs. Foster & Stauffacher. The remainder will be sent to you following the showing of your film your films.

Our schedule is as follows for your films in 16mm sent express collect:

October 18:	Studie #5	Composition in Blue
"	#6	Circle
"	#7	Coloratura
"	#8	Optical Poem (is this coming
"	#9	from M.G.M.?)
"	#10	
"	#11	
"	#12	

All insurance charges will be carried by the Museum. Please sign the duplicate and return to us.

Sincerely,

Mrs. Noble Hamilton,
In charge of Film Programs

Oskar Fischinger

date

Send - 50 -

We will keep films another week as some exhibitors wish to see them

October 5, 1946.

Messrs. John & James Whitney,
1610 North Edgemont Street,
Hollywood, 27, California.

Dear Messrs. Whitney:

Enclosed you will find a check for \$50.00 (fifty dollars), which represents half the contract rental fee of \$100.00 (one hundred dollars) agreed upon by Messrs. Foster and Stauffacher and yourselves. The remainder will be sent following the showing of your films.

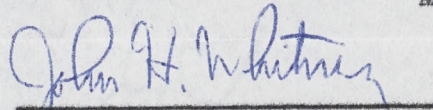
Our schedule for your films is as follows, for 16mm films sent express collect:

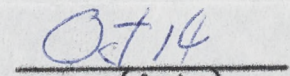
November 1, 1946 Exercises 1, 2, 3, 4.

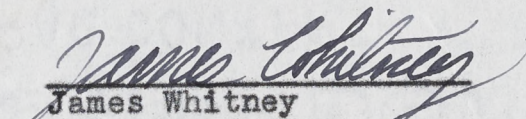
All insurance charges will be carried by the Museum. Please sign the duplicate and return to us.

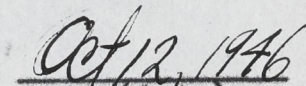
Most sincerely,

Mrs. Noble Hamilton,
Membership Secretary.


John Whitney


(date)


James Whitney


(date)

October 5, 1946.

Messrs. John & James Whitney,
1610 North Edgemont Street,
Hollywood, 27, California.

Dear Messrs. Whitney:

Enclosed you will find a check for \$50.00 (fifty dollars), which represents half the contract rental fee of \$100.00 (one hundred dollars) agreed upon by Messrs. Foster and Stauffacher and yourselves. The remainder will be sent following the showing of your films.

Our schedule for your films is as follows, for 16mm films sent express collect:

November 1, 1946 Exercises 1, 2, 3, 4.

All insurance charges will be carried by the Museum. Please sign the duplicate and return to us.

Most sincerely,

Mrs. Noble Hamilton,
Membership Secretary.

John Whitney

(date)

James Whitney

(date)

November 15, 1946.

Messrs. John & James Whitney,
1610 North Edgemont Street,
Hollywood, 27, ^{California.} New York

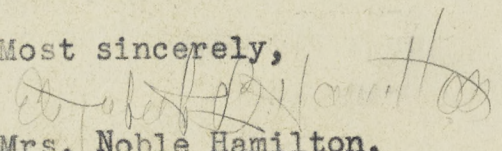
Dear Messrs; Whitney:

Enclosed is a check for
\$50.00, the other half of the contract
rental fee for the use of your films.

Incidentally, they, the
films, were delightful and we at the Museum
and the audience have enjoyed them more than
words can express.

Thank you both so much
and our very deep appreciation to you for
your share in making the ART IN CINEMA pro
gram such a success.

Most sincerely,


Mrs. Noble Hamilton,
In charge of film programs.

*Shelley
Maya
Dance*

Big Sur--Oct. 5, 1946

Dear Dr. Morley,

Thank you for your good letter of October first. If Mr. Schatz doesn't have time to pick up the script (Coda), why you might mail it to me here. I had hoped to see the cinema performance last night, but couldn't get a lift from here to Monterey, unfortunately. I hope it goes well.

You mention the hope that you may be able to assist us with the book--Into the Night Life. It would mean a great deal if you could. I think more of my friend Lillik (Schatz), when I say this. He has really done all the work. I don't know how one can ever be repaid, in money, for such labor as he has put into it.

Cordially yours,

Henry Miller

P.S. If it is not too much trouble, would you ask Dick Foster to please mail a copy of the brochure he is putting out on the film series to my French publisher (I will pay for it), together with one of the announcements of the series. To M. Girodias, Les Editions du Chêne, 16 Place Vendôme, Paris (1). I would appreciate this.

*Mrs. Hamilton - you will care for please
now it complimentary I think I
the hope of them - it might bring sales.*



OCT 8 1946

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

Richter

October 5, 1946.

Mr. Hans Richter,
The Institute of Film Techniques,
The College of the City of New York,
Convent Avenue & 139th Street,
New York, 31, New York.

Dear Mr. Richter:

We have arrived at a contract rental fee for your films, for which Mr. Stauffacher has already made arrangements. The rental was arrived at by comparison to other rental fees paid by us for this series. It is \$25.00 (twenty-five dollars), one half of which is enclosed, the remainder will be sent following the showing of your films.

The schedule for your film is as follows:

November 22, 1946 GHOSTS BEFORE NOON

(Please have the film here by November 17th if possible).

All insurance charges will be carried by the Museum. Please sign the duplicate and return to us.

Most sincerely,

Elyahut B. Hamilton

Mrs. Noble Hamilton,
In charge of Film Programs

Hans Richter
Hans Richter

Oct 18. 46
(date)

*Mr Hans Richter -
134 East 60th St
New York
New York*

October 5, 1946.

Mr. Hans Richter,
The Institute of Film Techniques,
The College of the City of New York,
Convent Avenue & 139th Street,
New York, 31, New York.

Dear Mr. Richter:

We have arrived at a contract rental fee for your films, for which Mr. Stauffacher has already made arrangements. The rental was arrived at by comparison to other rental fees paid by us for this series. It is \$25.00 (twenty-five dollars), one half of which is enclosed, the remainder will be sent following the showing of your films.

The schedule for your film is as follows:

November 22, 1946 GHOSTS BEFORE NOON

(Please have the film here by November 17th if possible).

All insurance charges will be carried by the Museum. Please sign the duplicate and return to us.

Most sincerely,

Mrs. Noble Hamilton,
In charge of Film Programs

Hans Richter

(date)

MARTIN J. LEWIS

Theatrical Productions

1501 BROADWAY (SUITE 1607) NEW YORK
PARAMOUNT BUILDING

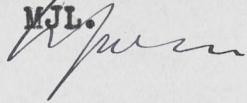
PEnnsylvania 6-8183

Nov 2, 1946

Showing at Museum of BLOOD OF POET and LOT in SODOM
on November 22, 46 \$ 100.00

Please advise immediately wether the print is
to be shipped COD or wether you will send check in
advance.

MJL.



OLD CHESTER BOND

MADE IN U.S.A.

November 6, 1946

Martin J. Lewis,
1501 Broadway, (suite 1607)
Paramount Building,
New York, New York.

Dear Mr. Lewis:

In answer to your letter of November 2nd, we will air mail to you the rental fee of \$100.00 (one hundred dollars) by check, as soon as the film arrives here for showing, November 22nd, show date.

I presume you will send it "express collect" and we will send it back "express prepaid" after the showing. May I ask that you allow plenty of time for the express transportation, as we have been disappointed several times, by films not arriving in time.

Sincerely,

Raymond A. Hamilton
Mrs. Noble Hamilton,
In charge of film programs.

EBH:mb

MARTIN J. LEWIS

Theatrical Productions

1501 BROADWAY (SUITE 1607) NEW YORK
PARAMOUNT BUILDING

PEnnsylvania 6-8183

Lewis

November 10, 1946

Mrs. Noble Hamilton
San Francisco Museum of Art
San Francisco, Cal

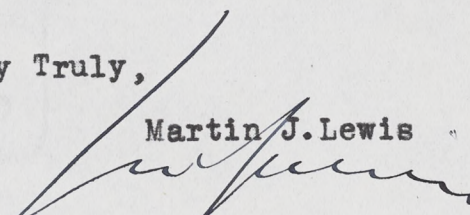
Dear Mrs. Hamilton:

I have your letter of November 6th and have shipped prints of BLOOD OF A POET and LOT IN SODOM today. They went out express collect rental fee plus shipping charges to Frisco. Immediately after your showing please be good enough to ship prints to HERBERT ROSENER c/o Esquire Theatre, 419 North Fairfax Ave., Los Angeles 36, California.

Trusting that the showing meets with success, I
am

Yours Very Truly,

Martin J. Lewis



OLD CHESTER BOND

7

Miller

November 5, 1946.

Mr. Henry Miller,
Big Sur,
Monterey County, California.

Dear Mr. Miller:

Before Dr. Morley left for France she asked me to answer your postscript in a letter to her, written October 5th.

I spoke to Dick Foster about the post script, he may have answered it already, but just to keep my conscience clear, I would like to say, we would be very happy to send a copy of the Art in Cinema catalogue to your French publisher, and we will not charge you for it - it shall go as a complimentary copy - and it will be our pleasure to do so. Dick has read your letter and knows about it, which he may have mentioned to you, but in case, it slipped his mind, here is the confirmation.

Understand you came to the Art in Cinema last Friday, I hoped you enjoyed it. The program has been most successful and we are so very indebted to Dick Foster, Frank Stauffacher and their friends, that words fail me.

Thank you too for your interest and cooperation.

Most sincerely,

Mrs. Noble Hamilton,
In charge of Film Programs

*Rosen
M.H.*

January 2, 1947.

Mr. Arthur Rosenheimer, Jr., Assistant Curator,
Museum of Modern Art Film Library,
11 West 53rd Street,
New York, 19, New York.

Dear Mr. Rosenheimer:

Mr. Foster told me you wished a list of our Art in Cinema Group, which you will find enclosed. As some of those listed purchased more than one subscription, this list does not represent the entire attendance, but it does include all those for whom we had names.

Our total attendance averaged about 500 each showing and since we sold out the series about two weeks before the series started, there were many disappointed people, whom we had to turn away.

We have created an Art In Cinema Fund, which ~~will~~ will defray the cost of publishing the catalogue and be used for showing and encouraging experimental films. We plan to have another series in the Spring and another in the Fall. We will not have a series of 10 again, but two series of 5 instead, and hereafter we will have every seat reserved, which was not the case this last series. In other words, we learned a lot about what "not" to do next time. The Fund will be a revolving one and used only for such types of films.

The catalogues will sell for \$2.00 retail, \$1.20 wholesale, it is now printing and should be ready during February. We will send you several announcements of the catalogue and would appreciate it if you would consider distributing it in New York. However, we can discuss this more fully at a later date.

Mr. Foster and Mr. Stauffacher join me in thanking you and the Museum of Modern Art for your cooperation in arranging our series. We will get in touch with you soon in regard to the next series.

Let me know if you desire any further information from us and again, we do appreciate your very material help.

With all good wishes for the New Year.

Sincerely,

Mrs. Noble Hamilton,
Noble Hamilton

THE DEEP SPRINGS PHOTOGRAPHERS
DEEP SPRINGS STUDENT BODY
DEEP SPRINGS, CALIFORNIA

28 July 1947

The Art in Cinema Society
San Francisco Museum of Art
San Francisco, California

Gentlemen:

During a Modern European History and Culture course given at The Deep Springs School during the spring 1947 semester, much mention was made of your organization by Prof. Kurt Bergel, formerly of this school and now at the University of California at Berkeley.

Prof. Bergel used material gathered in a series of lectures at the museum in his coverage of the European film industry, and his discussions of the avantgarde films aroused such interest in the student body of that term that thenew group has been impelled on that interest, and has frequently requested that the Photography Committee inquire as to the possibility of obtaining some of these 16mm. films for special extra-curricular showing.

We are especially interested in Le Sang D'un Poete, and The Cabinet of Dr. Caligari. Most likely it would be best to take the entire programs of which these two films are parts, that is program One for the latter film, and program Nine for the former.

If anyone at the museum would be able to aid us in obtaining one or both of these films before the close of the summer semester on August 27th, the faculty and the Student Body of the Deep Springs School would be sincerely grateful.

Very truly yours,

Morton R. Weinstein

Morton R. Weinstein,
Chairman, Photography
Committee

For the Student Body

MRW/wf

We

Aug 2 1947

Morton R. Weinstein
Chairman, Photography Committee
Deep Springs Student Body
Deep Springs, Calif.

Dear Mr. Weinstein,

Thank you for your interest in our ART IN CINEMA efforts. I'm afraid that I can't help you much in obtaining any films - or at least those you mention - for showing during August. THE CABINET OF DR. CALIGARI is rented by the Museum of Modern Art Film Library in New York. The address is 11 West 53rd Street, N.Y. 19., and there is currently such an interest in this type of thing, that bookings usually need to be made at least several months in advance. However, it would do no harm for you to write them immediately. If it is available, you can get it. I think the price is \$20.00. (16mm.)

THE BLOOD OF A POET is another matter, and, unfortunately, not a very happy one. In the first place it is only available - as far as I know - on 35mm. size, and still gets commercial distribution. We had to pay \$100.00 for a one night's showing. It comes with Dr. Watson and McEiblan Webber's LOT IN SODOM. We were only able to meet this outrageous fee by selling a great many subscriptions.

However, we do have a number of very interesting abstract films on hand - if you are interested. We're attempting to build up a small distributing clearing house for this type of thing - there seems to be a need for it. We can get you Oskar Fischinger's STUDIES, and the experimental films of John and James Whitney, and Harry Smith, for nominal rentals. Also, Sidney Peterson's THE POTTED PSALM, which has enjoyed a certain amount of interest.

It's a pity there is not time for you to arrange a small program as you discussed in your letter. The best thing for you to do is to write the Museum of Modern Art - write Miss Margareta Akermarck there in the Film Library. She may be able to help you with CALIGARI. If there is anything more we can do for you, please feel free to write us.

THE PHOTOGRAPHY COMMITTEE
DEEP SPRINGS STUDENT BODY
DEEP SPRINGS, CALIFORNIA

6 August 1947

nk
Wein

Mr. Frank Stauffacher
The San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Thank you for your most gracious letter of August 2. Though you were not able to aid us in obtaining the two films in which we were most interested, all of us here appreciate the consideration and interest with which you answered our request.

I will of course take your advice and write to Miss Akermark at the Museum of Modern Art Film Library in New York. One of our students recently saw some of their films at the museum while he was on vacation, and his glowing comments added to the general sentiment here infavor of ordering them.

In the absence of a possibility of obtaining one of your full programs, we will be very happy to negotiate for a program of the films that your organization is able to supply. Your suggestion of a showing of Peterson's THE POTTED PSALM, Fischinger's STUDIES, and the Whitney brothers' FIVE FILM EXERCISES sounds interesting. I wonder if you could give us running length data and cost of showing for these films. Our student body is small, and the audience, numbering approximately 35, would carry the entire cost of the program. Expensive rentals therefore would be prohibitive.

Thank you for the order blank for ART IN CINEMA. The library already has a copy, which is circulating among the students, but I shall post the order so that individual members will be able to obtain their own copies.

Again, our gratitude for your interest and aid.

Sincerely,

Morton R. Weinstein

Morton R. Weinstein, Chairman
Photography Committee

For the Student Body

Wen

Deep Springs College
Deep Springs, California
September 3, 1947

Art in Cinema Society
San Francisco Museum of Art
Civic Center, San Francisco

Gentlemen:

Kindly send me one copy of ART IN CINEMA, for which I enclose
a check of two dollars and thirty-one cents.

I should appreciate if you will send me all sorts of information
about the work of your group - perhaps inscribe me on your
mailing lists.

Very truly yours,

David Werdegare

answered

September 17, 1947

David Werdegarr
Deep Springs College
Deep Springs, California

Dear Mr. Werdegarr:

Many thanks for your order of ART IN CINEMA.
It is being sent to you under separate cover. I hope that
you'll find it of interest.

I am enclosing herewith copies of our previous and current announcements of the society's activities. As you can see, our efforts have been directed towards finding and showing films of an artistically experimental character, regardless of age or content. We've been concerned with the medium as such. It is difficult material to find. The catalogue ART IN CINEMA was intended as a sort of record of our first (and largest) series, and since then, we've come across a lot more material, but so widely scattered.

Early in August I had correspondence with a member of your student body, Mr. Morton Weinstein. He had hoped to organize a series of this type of film at Deep Springs, but since the summer semester ended the latter part of August it seemed to me that there would not be time enough to book the films. He was also interested in several smaller experimental things that we were planning to circulate from the Museum here. I am sorry that I was not able to reply to his last letter at the time, supplying him with the information regarding these latter films. If you know of him - if he is still there - I'd most appreciate your conveying to him my sincere apologies for not writing. So many other things suddenly came up, and the rental library project had to wait for the time being - although we hope to get at it as soon as October's film showings are under way.

Many thanks for your interest.

Sincerely yours,

Frank Stauffacher

Amos Vogelbaum
125 East 17th Street
New York 3

Dear Mr. Vogelbaum,

I'll try to answer your questions in order.
First, the source list:

The films of both Fischinger and the Whitney brothers you can get through us, on 16mm, but we haven't set a reasonable rental fee for them as yet. Nor do we have dupe prints at the present time, although we can get hold of prints on short notice from them.

All of Hans Richter's work, with the exception of RYTHMUS 21 (which the Museum of Modern Art circulates), is in the possession of Richter himself, and it is all on 35mm., except for the above mentioned film - which, by the way, is not very good, and only has a certain archeological interest. It was the first - with Eggeling's - abstract film.

The Museum of Modern Art has Eggeling's SYMPHONIE DIAGONALE, but it is on 35mm. However, they are supposed to be making a 16mm print for us - I don't know if they've started it.

UN CHIEN ANDALOU is at the Museum of Modern Art. THE LOVE OF ZERO was a mistake - we couldn't get it. The announcement was based on misinformation. Apparently all prints of this are missing. WAXWORKS is at Brandon Films, Inc., 1600 Broadway, N.Y. ARSENAL and RAIN are at the M. of M.A. ROMANCE SENTIMENTALE is at Film Classic Exchange, Fredonia, N.Y., and so is UNDERGROUND. KALEIDESCOPIO and MR. MOTORBOAT'S LAST STAND we got from the Amateur Cinema League, Inc. 420 Lexington Ave. N.Y. BY THE LAW is at the M. of M.A. You can get THE CAGE through us, and MARS, contact its creator, Reginald McMahon, 170 President Street, Passaic, New Jersey. I've written the sources for the rest, on the enclosed list.

We would be glad to rent entire programs of local experimenters, and we intend too, but we just haven't enough time to set up such a deal right at the present because our own forthcoming program is taking lots of time and preparation. Besides, I am personally engaged in shooting TRANSMUTATION for Jordan Belson, and at the same time, organizing a gallery show of stills, and trying to complete a film of my own.

Our organizational set-up here is rather vague and flexible. None of us depend upon the film showings as a means of livelihood. The project was started a year ago by Mr. Foster and myself entirely as a cultural broadening, and the fact that we felt it needed doing. We are both employed at other work outside of the Museum, and, with the exception of a certain amount of clerical work, ticket sales, bookkeeping, etc., which is handled by the Museum secretarial staff - all the program planning, research, etc. is done in our spare time. This also includes trips, now and then, to Los Angeles, contacting, searching out obscure experimenters, and so forth. Frankly, it has developed into a full time job, but I hesitate to devote my full time to it because in the long run, it is hardly self-supporting.

However, as I said in my first letter, each series that we've given has certainly been self-supporting, but of course you couldn't spread the "Art in Cinema" idea too thinly, for after all there is a fairly limited audience. We manage to sell about 500 subscriptions for each series, and you can see by our subscription prices and a little multiplication, that we can thus gross way over our expenses, which hardly run over four or five hundred dollars. The profits we've devoted to better equipment, publishing the cinema book, and financing individual film-workers, with the belief that the reason there is so little good "avantgarde" work, is because it costs considerably, and there is hardly any outlet or return.

Actually, we did not ever intend to continue "Art in Cinema", as a permanent thing. In the first place, it was so successful because no one in San Francisco had ever seen this type of film before - or hardly anyone. The unusual and bizarre quality of the material was, I think, its main drawing point. But it seemed to stimulate a good deal of local experimentation, and this, combined with the general disgust felt toward ordinary commercial film entertainment, made us feel that we should continue with the showings. But there is really not much material to draw from - if we stick to our original premise. It is becoming increasingly difficult to put together a well-rounded series. The local experimentation, while very interesting, is too short and unsubstantial by itself. Our desire to set up a small rental library is entirely for the benefit of the film-makers themselves - an effort to get them better known.

One more thing. The Museum of Modern Art Film Library has just organized a complete program available for rental, consisting entirely of experimental work. It goes under the heading: "Art and The Experimental Film." You might inquire about it.

I hope this letter may be of some help to you. And I wish you good luck with your Society.

Sincerely yours,

Frank Stauffacher
Cinema

AMOS VOGELBAUM
125 EAST 17 STREET
NEW YORK 3, N. Y.

Vo

Sep.17th, 1947

Frank Stauffacher
Art In Cinema Society
San Francisco Museum of Art
San Francisco, Calif.

Dear Mr. Stauffacher,

thank you very much for your letter of Sept.13th. The information contained in it, plus your program notes for the ART IN CINEMA showings proved to be of great help to us.

We are at the present time engaged in the setting up of a film society in New York City which-while concentrating on experimental and avantgarde films-will at the same time screen documentary and scientific shorts.

We are, as may be readily imagined, encountering the usual problems connected with the setting up of such an organisation. It is for this reason that we feel you can be of help to us in our common work and endeavor-to create a greater awareness of the film as a powerful medium of art.

1) Film Sources; While we are fully acquainted with the facilities offered by the Museum of Modern Art, as well as various commercial distributing agencies, we find it difficult to get in touch with "contemporary" experimental film producers (most of them located on the West-coast). We also do not know where to locate some of the avantgarde classics and wonder if you could supply us with more concrete information as to how we may obtain the following pictures:

The films of Oscar Fischinger
of John and James Whitney
of Hans Richter
of Viking Eggeling

UN CHIEN ANDALOU
THE LOVE OF ZERO
WAXWORKS
ARSENAL
RAIN

AMOS VOGELBAUM
125 EAST 17 STREET
NEW YORK 3, N. Y.

ROMANCE SENTIMENTALE
UNDERGROUND
KALEIDESCOPIO
MR. MOTORBOAT'S LAST STAND
BY THE LAW
THE CAGE
MARS

and all the films in your Oct. 24th, 31 and Nov. 7th, 1947 showing, except those that may be obtained from the Museum of Modern Art.

We do hope that we are not imposing on you by asking you for this information. We notice in this connection that you are about to start a rental library of some of these films. Needless to say we would order our films through you, or even go so far as to book entire programs of your society, if this would be agreeable to you, acknowledging the source fully in our publicity. From our vantage point, however limited a liaison between the two societies could only be of mutual benefit.

2) Organisation; Quite in keeping with your own policy, our own society will also be based on a non-profit, non-commercial basis. However, we fail to see at the present moment how expenses and staff salaries could be paid out of the sale of subscription series only. We are considering the sale of single tickets in addition to the series, but are aware that some distributing agencies are opposed to such a procedure.

After careful perusal of your operational set-up as explained in your letter and program notes, we cannot understand how your "expenses are well covered by the subscription series" unless 1) your audience runs into the thousands which it would not in New York due to the presence of the Museum of Modern Art, or 2) you have no paid staff in your society.

We should appreciate any information on this point that you would care to give us.

As we are planning to hold our first series in the near future, we should appreciate your early reply. ~~and enc. enclosing a self-addressed stamped envelope for your convenience~~

May we thank you once more for your kind co-operation?

Very sincerely yours,

Amos Vogelbaum

P.S. We wish to make it clear that we will exhibit 16 mm. films exclusively.

cinema 16

devoted to the screening of
documentary and experimental films

509 fifth avenue
new york 17, n. y.
vanderbilt 6-0890

Oct. 2nd, 1947

Mr. F. Stauffacher
Art In Cinema Society
San Francisco, Calif.

Dear Mr. Stauffacher:

May I thank you very much for your letter of Sept. 20th which I received some days ago. Your information and kind advice were of great interest and help to us here, and your cooperation in what we hope to be a new and "flourishing" film society is very much appreciated.

We hesitate to again make demands upon your already overcrowded time schedule by asking you for further information. However, inasmuch as we intend to rent films from you, we do not see what can be done about it. May we therefore once more ask for your indulgence?

1. We wonder which of the films available through you for rental, would be recommended by you for our first showing. Perhaps you can give us an inkling of the contents of some of these pictures, or simply select the one most suitable for the purpose. We are here referring to films such as: THE CAGE, HORROR DREAM, ALL THE NEWS, TRANSMUTATION, META, FISHINGER and WHITNEY FILMS, ABSOLUTE FILMS No. 2-4, and SUITE NO. 2

2. Please include information on rental rates, shipping charges to N.Y. (per reel, approximately), also, if you will charge us for the films while in transit.

3. We assume that there will be no objection on your part to our charging admission to defray expenses.

4. We are interested in 16 mm. films only. In this connection you might let us know if you projected 16 or 35 mm. films, i.e. whether you found 16 mm projection unsatisfactory for the size of your audience or theatre.

5. We wonder just what type of publicity and advertising you used for your series. Frankly, we are surprised at your stating that total expenses per series were "four or five hundred dollars". We intended to place advertisements in various newspapers and magazines, but your experience might indicate that this is not absolutely necessary.

In the meantime, we have received your ART IN

CINEMA catalog and were much impressed by it. You and Mr. Foster have done a really magnificent job-and a very much needed one. We intend to place quantity orders with you in the future for sale to our audiences.

We were also interested in learning that you were engaged in shooting TRANSMUTATION at the present moment. Do not fail to let us know when this picture will be available and also send us information or publicity releases as to content.

The enclosed prospectus will give you a clearer idea of the type of films we intend to present in New York. As you seem to be faced with the problem of a continuous supply of new pictures, perhaps it might be advisable for you to broaden your scope and include some of the other types of "serious" films. You might at first stick to your original idea of "Art" in the movies by presenting only the best in documentaries. Frankly, to us at least, films with a purpose are as sorely needed as the purely experimental ones.

Please keep us informed of the progress of your society and of your plans for the future. As we are planning for our first showings in the next few weeks, may we hear from you soon?

Thank you once more for your kind help.

Very sincerely yours,

Amos Vogelbaum
Amos Vogelbaum

C I N E M A 16

cinema 16

devoted to the screening of
documentary and experimental films

509 fifth avenue
new york 17, n. y.
vanderbilt 6-0890

Oct.16th,1947

Mr.F.Stauffacher
Art in Cinema Society
San Francisco Museum of Art
San Francisco,Calif.

Dear Mr.Stauffacher:

It might interest you to know that we are holding our first New York showings on Nov.4th and 5th. Our program will include GLEN FALLS SEQUENCE,POTTED PSALM,BOUNDARY LINES,LAMENTATION(a dance film with Martha Graham)and MONKEY INTO MAN(a "popularly" scientific film by Julian Huxley). We are placing quite a bit of advertising and publicity with our first showings and expect them to be a success.

In this connection,we should like to ask you to send us anywhere from 50 to 100 copies of your ART IN CINEMA catalog-book on consignment,at a discount to be determined by you. We should like to introduce your excellent study to New York audiences and are confident that we could sell quite a few of them at our showings. If you care to send more,we have no objections. We suggest that you do so immediately sothat they arrive here in time for the showing. Whatever remains unsold, will be shipped back by us immediately.

We also wonder if you would have any objections to our quoting from your programnotes in the ART IN CINEMA catalog,in relation with our publicity work and our own programnotes.We would,of course,mention the source from which we took this explanatory material,in full.

We should appreciate your early reply in regard to both the above questions,as they tie in directly with pur preparations for our first showing.If you are not too busy with other matters,you might also at the same time answer our letter of Oct.2nd,in which we asked you a few other impertinent questions.

Thank you for your cooperation.

Very sincerely,

Amos Vogel

V/O

October 21, 1947

Mr. Amos Vogelbaum
Cinema 16
509 Fifth Avenue
New York, 17, N. Y.

Dear Mr. Vogelbaum:

Mr. Stauffacher has referred to me your letter of October 16th in which you ask for 50 to 100 catalogues on consignment. We've been kind of swamped here with the work on our present series, so that he has not yet had the opportunity to reply to your previous letter written October 2nd, and he asks me to send on his apologies. We're very much interested to see how well your project is working up; Sidney Peterson has told us about his contact with you and the projected showings of his films with you. You'll hear from Frank Stauffacher very shortly, as soon as we can get unwound a little here. Meanwhile, I wanted to let you know about the catalogue and perhaps I can answer a few of your other enquiries.

Because your showing date is so close I am sending on immediately 25 catalogues on a straight-billing basis. I'm taking a chance on it that this arrangement will be all right with you. Because of the small run and high expense of the catalogues, plus the rather perishable yellow paper cover we had to agree at the start that we could not afford any consignment business. Too much risk in shipping the books back and forth in the mails, and we must recover from our sales the actual costs of publication. I hate to say no to you, but perhaps when your series starts you'll be able to gage how many of the books you'll be able to sell, and we can send more then. If you have any indication in advance of what you think sales may be and would like another lot of 25 to 50 on a straight billing basis, you can let us know that by letter and we can send them on right away. I imagine you'll have no trouble disposing of the 25 first lot; however, if this arrangement should not be agreeable to you you have the option of sending them back to us when you receive them.

October 21, 1947

In regard to your enquiry about quoting from the material in the ART IN CINEMA Catalogue, this will verify that we will be very happy to have you do so, providing the source credit is given in every case.

Question #1 of your October 2nd letter regarding films for your first program has taken care of itself, we presume.

Question #2 asking rental rates, shipping charges, etc. I shall leave for Mr. Stauffacher.

Question #3 about charging admission: We would have no objections to your charging admission to the films you got through us in order to defray your expenses. We have handled our showings in series subscriptions in order to be able to show Museum of Modern Art Films, which do not permit of charging individual admissions at the door.

Question #4: We have shown only 16mm films on all three of our series, with the single exception of Cocteau's BLOOD OF A POET which comes with Watson and Weber's LOT IN SODOM, only on 35mm. We showed both of these films on our first series at a really prohibitive expense, for the rental of the films was \$100 and we had to install a special temporary 35mm projection booth and hire a union projectionist for the showing. The results we've had seem to indicate that 16mm material is satisfactory to our audiences, and we've been able to get enough material thus far to keep the series going, although it gets more difficult each series. Our throw here is a little long for the projector we have, and our theatre far from satisfactory, due to rather sketchy ventilation facilities and the fact that it is a converted gallery, used for many different purposes, so that the chairs are of the moveable, some of them even folding up variety, and the floor is level rather than raised at the back theatre-style. This is regrettable, but people seem to jam the place anyway.

Question #5: Regarding publicity, since the entire Art in Cinema project has been handled through this Museum which has no funds available for publicity purposes, the only actual paid publicity was done by direct-mail.

During the three series and the additional University of California Series we have built up a mailing list of about 25,00 to 3,000 persons to whom we send the printed announcement of our series, with attached subscription blank as you have noted. All other publicity is accomplished gratis through radio interviews (women's programs, luncheon programs, etc.) in the newspapers by means of feature stories and little notices on the theatre pages of the dailies; by hand-lettered posters (Mr. Stauffacher is a commercial artist among other things)

Mr. Vogelbaum

-3-

October 21, 1947

and by word of mouth. Newspaper and Magazine advertisements, had we had funds for them, would of course have been very helpful.

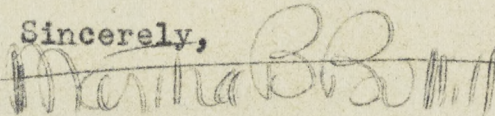
Our distribution plan is still a t loose ends because of the press of time, but as soon as something concrete emerges we shall let you know. It will be at least another month before we can really get at it, I'm afraid though.

Now a question in return: Sidney Peterson tells me that Cinema 16 plans to give "mobile" showings at various different locations around New York. How are you working such a set-up, and where will your first showing take place?

Once again, I hope the arrangement made about the Catalogue will be satisfactory to you. I'm sure you'll understand why we can't be more free-handed about it. The first 25 will proceed to you tomorrow via parcel post. And let us know if you want more right away.

With best wishes for your success.

Sincerely,



Martha B. Bullitt
Secretary, Art in Cinema

UNIVERSITY OF CALIFORNIA

UNIVERSITY EXTENSION
BERKELEY 4, CALIFORNIA

November 11, 1947

Mrs. Noble Hamilton
San Francisco Museum of Art
War Memorial
Civic Center
San Francisco, California

Dear Mrs. Hamilton:

I apologize for the long time we have taken in reaching a decision concerning the balance due for the "Art in Cinema" series last April.

The total amount submitted was \$1,673.18. We have paid a check of \$1,081.68 which leaves a difference of \$591.50.

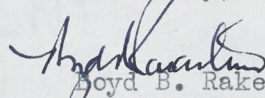
We have to take exception to a number of items which, according to our figures, will mean that the final settlement will be \$277.50.

I have itemized the items on the attached sheet which make up the allowable expenses. I hope that they meet with your approval.

At any rate, I am putting ^{through} a statement for the amount of \$277.50.

If there should be other comment which you would like to make, I should be glad to get it.

Sincerely,



Boyd B. Rakestraw
Associate Director and
Business Manager

msw
attachment

STATEMENT

Art in Cinema Showing
at Berkeley, April 1-29, 1947

In the statement prepared by your office, amounting to \$1673.18, I am taking the items one by one.

Item 3: Layout, Type Selection and Preparation. I am omitting the \$40. This is practically a reprint of a previous circular with a few changes.

Item 5: Mailing Circulars from Dalziel's - \$22.50. Item omitted as unauthorized.

Item 6: Stenographic Expense, Dalziel's - \$24.00. Item not authorized.

Item 7: Program Notes - \$200.00.

- (a) The item of rare books should not be a charge against the Berkeley series as these can become a part of the Museum Library.
- (b) The travel expenses are high as we had nothing to do with the authorization of this expenditure and since, from our experience, effective results can be obtained in a less expensive procedure. We would reduce this figure considerably.
- (c) Likewise the stenographic expense appears excessive. We recommend this charge be split in half as a charge to University Extension and, therefore, including \$100 in our bill.

Item 8: Program Selection - \$150.00. It seems to us that this item is related to Item 7 on travel. If the work had been done satisfactorily there, so many worthless films would not have been rented. I assumed that we were buying a finished program; however, we are willing to split the bill and allow \$75.00.

Item 10: Splicing and Repairing of Films - \$105.00. This appears to us again to be excessive; better organization would, in our opinion, have reduced this cost considerably. We are approving one-half, or \$52.50.

Item 14: Museum Overhead - \$50.00. Approved.

① Arne Anderson
3887-9 20th Street City

✓ ④ Robert Alexander
232 Monte Vista
Oakland 11

✓ ④ Rex Ashlock
2510 Le Conte
Berkeley 4

✓ ④ Jackson Burke
1520 Spruce Street
Berkeley

✓ ④ E.C. Banfield
323- 63rd Ave. Apt. D.
Oakland

X ① S.H. Chen
1807 Vine St.
Berkeley
~~Berkeley~~

✓ ⑨ ⑧ John Derian
Box 182, RFD #1
Carmel

✓ ① Mrs. W. M. Porterfield
1161 Columbia Street
Claremont, Cal

✓ ② Raymond Foster
338 W. 20th Street
Eugene, Oregon

✓ ④ Betty Foster
2335 Haste Street
Berkeley

✓ ② Carl Hansen
221 Warren Road
San Mateo, Cal.

✓ ② Ed Hoag
1860 Francisco
Berkeley

✓ ① Lynne Geller
Spruce Street
Berkeley

✓ ② Dee Hyatt
c/o U.C. Music Dept.
University of California
Berkeley

✓ ② Sally Lowery
1606 Lincoln
Berkeley 3

George Leite
6452 1/2 Regent Street
Oakland

✓ ② Dick Maxwell
1051 Broadway
City

✓ ② Dr. Morton Meyer
1377 Campus Drive
Berkeley

✓ ② Joseph Manfredi
3633 Market Street
City

⑤ ④ Douglas Mac Agy
2632D Hyde Street
City

✓ ① Bill Polikoff
2533 Channing Road
Berkeley

✓ ① David Stevenson
825 San Luis Road
Berkeley

✓ ① Rita Stone
1658 La Loma
Berkeley 4

✓ ⑤ Lilig Schatz
774 San Luis Road
Berkeley

✓ ⑩ Dr. Stemen Pepper
Chairman, Art Department
University of California,
Berkeley

✓ ① Raymond Pucinelli
15 ~~San Luis Road~~
City 11

④ Elizabeth Johnson
1460 Euclid St.
Berkeley

✓ ③ Jack Hillmer
425 Bush Street
City 8

✓ ⑩ Zahara Schatz
c/o William D. Raffel
402 E. 64th Street
New York City

*In a box
496
Lush*

✓ 10 ~~40~~
Dr. Margery Bailey
c/o Stanford University 20-40 blanks
English Dept.
Palo Alto, Calif.

✓ ①
Norma Grumman
2721 Easton Drive
Burlingame

✓ 10 ~~20~~
Robert Brauns
c.o San Mateo Junior College 10-20 Blanks
San Mateo, Calif.

6 ~~20~~
Robert Bettencourt
286 Austin Ave. 20-30 Blanks
Atherton, Calif.

✓ ①
Freda Koblick
347 Clay Street
City ||

✓ ⑤
Henry Miller
Big Sur Calif.

✓ ②
Mr. & Mrs. H. Hartog
531 Nevada Ave.
San Mateo

✓ ①
Fred Ludekens
c/o Patterson & Hall
425 Bush Street City 8

✓ ①
Stanley Galli
Patterson & Hall
425 Bush Street City

✓ ①
Thomas W. Scott
Patterson & Hall 2 Blanks
425 Bush Street City

✓ ①
W. Haines Hall
Patterson & Hall
425 Bush Street City

✓ ②
Mr. & Mrs. Louis J. Frank
101 Reservoir Road
Hillsborough, Calif.

⑤
✓ ~~20~~
Mr. Arthur Meyerfeld
Peninsula Book Shop
1411 Burlingame Ave.
Burlingame

✓ (2) Gus Friedman
c/o Liebes Dept. Store, 177 Post St,
City

2 (2) Gump's
Post Street
City

✓ (10) *Wm Schnitzler Arthur*
c/o University of California
Drama Dept.
University of Calif.
Berkeley

✓ (5) *Boyd Rakestraw*
Visual Education Dept.
c/o U. of C. Extension Division
Berkeley

✓ (2) Alfred Frankenstein
c/o San Francisco Chronicle
San Francisco

✓ (2) John Hobart
San Francisco Chronicle
City

✓ (2) Joseph Henry Jackson
San Francisco Chronicle
City

✓ (2) Jeanne Reynal
Loda Krumpholtz
City
California

✓
✓
✓
✓
Alex. Nield
S.F. Exchange
3rd + Market St
S.F. 19

(5) ✓ Fred Langhorst
319 Grant Ave
City

César Graña

✓ ① % E. C. Branfield

323 63rd Ave,

Oakland, Cal.

Hugh Eadie

✓ ① 323 63rd Ave

~~Co~~ Oakland

✓ ③ C.F. MacIntyre

714 Creston Road

Berkeley

✓ ① Beniamino Bufano

J.F. Press Club -

S.F.

✓ ① Peter F. Schumaker

% Creed's Book Store

Telegraph near Sather Gate
Berkeley

② 20 ~~Creed's Book Store~~

~~Telegraph near Sather Gate~~
~~Berkeley~~

mailing list

✓
 ⑤ Oskar Fischinger
 1010 Hammond St
 Hollywood, Cal.

✓
 ⑤ Luis Buñuel
~~5447~~ 5642 Fountain ave
 Hollywood, Cal.

✓
 ⑤ Jay Leyda
 622 7/4 de Longpré
 Los Angeles

✓
 ⑤ Man Ray
 1245 Vine St.
 Hollywood

✓
 ② Clara Grossman
 American Contemporary Gallery
 6727 1/2 Hollywood Blvd, Hollywood

✓
 ① Betty Reef
 % Vogue Magazine

✓
 ② American Film Center, Inc
 45 Rockefeller Plaza
 N.Y.C. 20

✓
 ② Joseph Hurley
 % Art Department
 RKO Radio
 Pictures,
 Gower and
 Melrose Sts,
 Hollywood

John

✓
 ① Laurence Maxwell
 45 Christopher St
 N.Y.C. 14

✓
 Carrie Hoffberg
 % Partisan Review
 ① 45 Astor Place
 N.Y.C. 3

James Agee
 ① % The Nation
 20 Vesey St
 N.Y.C.

✓
 ① Henry Bostonick Jr
 % Shepard Steam-
 ship Co.
 ① 369 Pine St, S.F.

①

John Edmonds

Del Mar Ave

S.F.

~~2~~

2

Kenneth Rexroth

692

Wisconsin Ave

S.F.

~~20~~

10

Berkeley

~~City~~ Women's Club

2319 Durant St.

Berkeley

~~10~~

Henry Pinkus

To Sarkin Theater

S.F.

①

Jean Varda

To Black Mountain College

South Carolina

⑤

Ruth Darian

To Dr. Morton Meyer

~~1884~~ 1884 Telegraph

Berkeley

Mailing List

① Amateur Cinema ~~League~~ League
② 420 Lexington Ave
N. Y. C. 17

⑩ San Francisco Dance League
533 ~~Park~~ Street
S. F. 2

③
⑤ Mimi Kagan
90 Calif. Labor School
Market St.,
S. F.

① L. Moholy-Nagy
Association of Arts and Industries
700 No. Michigan Ave
Chicago, Ill.

~~Elizabeth Johnston~~
~~1460 Euclid Ave~~
~~Berkeley~~

① Madeline Gleason
1164 Montgomery,
S. F.

mailing list

⑤

Personal Bookshop

200 Block, Montgomery St
San Francisco

⑤

Hans Richter

134 E 60th St

⑤

⑤

N. Y. C. 22

Douglas Crockett

①

P.O. Box 221

Glen Falls, N.Y.

John + James Whitney

1610 N. Edgemont

Hollywood 27, Cal.

⑩

⑩

Brandon Films

1600 Bldg

N.Y.C. 19

①

Lewis Jacobs

333 N. Poinsettia Place

L.A. 36, Cal.

①

Martin J. Lewis

1501 Bldg, Suite 1607

N.Y.C.

①

Mailing list

(2)

John Hubbley
c/o United Productions
1558 N. Vine St
Hollywood 28, Cal.

(10)

Maya Deren
61 Morton St.
N. Y. C. 14

Add to mailing list

(2) Harvard Skinner

(5) 1. Calif. Labor School (post) ✓

(10) 2. UC, Berkeley (post) ✓

(5) 3. S.F. Junior College (post) ✓

(5) 4. ~~San Mateo Junior College (post)~~

(5) 5. ~~Shills College (post)~~

(5) 6. ~~U.S.F. (post)~~

(2) 7. ~~Santa Clara (post)~~

(2) 8. ~~San Jose State (post)~~

(2) 9. ~~Cornell - library (post)~~

(5) 10. ~~S.F. Assoc. of Artists (address?) Bufano~~

(10) 11. ~~S.F. Little Theater Group (address?)~~

(10) 12. ~~Palo Alto Little Theater Group c/o Stanford Theater~~

(10) 13. ~~Bay area artists - Berkeley, etc (address?)~~

14. ~~Architects - get list~~

15. ~~Bay area composers - Willhand, etc~~

16. ~~Bay area musicians~~

17. ~~Bay area newspapers - drama & movie critics~~

18. ~~Also, all contributors~~

~~Whitney, Fischinger, Max Ray, Richter, MOMA, Hahily,~~

~~SF State~~

(5) 18) ~~Stanford Univ., Palo Alto (post)~~

(5) 19) ~~Arts and Architecture~~

TOTAL = 850
~~844~~

84

Dick Foster

8-28-46

SAVE THIS FOR ME DICK * FOR MY FILES * I DID NOT MAKE A COPY

SEND TWO COMPLIMENTARY SERIES TO EACH OF THE FOLLOWING

✓ Mr. Alfred Frankenstein S.F. Chronicle, 5th & Mission Sts., S.F. 19

✓ Mr. John Hobart Same address

✓ Mr. Carleton McKinney " #

✓ *Mr Spencer Barfoot*

✓ Mr. Alexander Fried, S.F. Examiner, 3rd & Market Sts., S.F. 19

✓ Mr. Kevin Wallace same address

✓ Miss Harriet Morton " "

✓ Mrs. Marie Hicks Davidson, Call Bulletin, 860 Howard St., S.F. 3

✓ Mr. Fred Johnson. SAME ADDRESS

✓ Miss Emilia Hodel, S.F. News, 812 Mission St., S.F. 3

✓ Mr. Claude La Belle same address

✓ Miss Helen Clement, Oakland Tribune, Oakland, California.

Berkeley Gazette, Berkeley, Cal.

✓ Mr. John Garth, Argonaut 544 Market St., S.F. 4

✓ Willa Percival, "What's Doing", 1816 Pacific Ave., S.F. 9

✓ Mr. John Cook, Opera Symphony & Concert, 700 Montgomery St., S.F. 11

✓ Mrs. Mary Boden, Shopping News, 851 Howard St., S.F. 3

✓ *The Editor, —> The Skylight 1814 Pacific Ave, S.F. 9*

Sent out 36 reserved tickets
to the press 9-15-46

RB Foster

August 20, 1946.

Mr. H. Pell,
766 Walker Ave.,
Oakland, 10, California.

Dear Mr. Pell:

This is in answer to your letter which I received today, containing a money order for five dollars and a stamped self-addressed envelope. As you see I am returning your money order and ~~envelope~~, as there was a mistake in the published price in last month's Bulletin. I was away when the Bulletin was printed and the prices I had were plus tax, and the Bulletin read including tax. I am enclosing a corrected order blank - it is a carbon copy of what we plan to send out with the September Bulletin - the tickets will not be available until after September 1st.

As this Abstract and Surrealist film series is quite a new idea, we have had some difficulty getting a confirmation on some of the films. It was not until yesterday, that we were sure of our program, so our hands have been a bit tied. This series we plan is more complete than any hitherto attempted and the collecting of material a little more difficult than we had anticipated. But the list I send you is confirmed, and barring laxity on the part of the Express Company, which will explain, "program subject to change without notice," the enclosed is correct. I should also explain, if the Express Company should fail us, we will have extra film, to fill out a program, should such an accident happen.

We do appreciate your interest and if you will send me the correct amount after the first, I will take care of your tickets as soon as possible.

Most sincerely,

Elyse B. Hamilton
Mrs. Noble Hamilton,
Membership Secretary.

SAN FRANCISCO MUSEUM OF ART

Civic Center . . . War Memorial
Van Ness Ave. and McAllister St.

Entrance on McAllister Street

Telephone HEmlock 2040

Hancock Bros —

57.00

1.43

58.43

original quotation
used seat & back d

\$ 54 —

3 —

57 —

Tax

1.43

58.43

Hancock Bros.

TICKET PRINTERS

25 JESSIE STREET
SAN FRANCISCO
PHONE DOUGLAS 2191

5



MANIFEST: our #38133

9-4-46

San Francisco Museum of Art
Art in Cinema
San Francisco, California

10 sets RS tkts:
1500 RS style tkts Blank dates & location
Sept 27 & every Fri. to Nov 29 inc @ 8:00p m

Reserved	\$6.00	Season	340 ea set
Unreserved	\$3.00	"	1500 tkts

Hancock Bros.

per *H. G. Craig*
H G Craig - Gen Mgr

HGC:rpm

Hancock Bros.
INC.

TICKET PRINTERS

25 JESSIE STREET
SAN FRANCISCO
PHONE DOUGLAS 2191



5

MANIFEST: Our #38133

9-16-46

San Francisco Museum of Art.

Art In Cinema
S F Museum of Art
San Francisco - Calif.

Addl tkts in Books of 10
Season price \$6.00

50 ea set

Every Friday : Sept 27 to Nov 29.

Hancock Bros.

per

H. G. Craig
H G Craig - Gen Mgr

HGC:mm

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

9-29-46

Mrs. Hamilton:

Final balance on books

Tickets sold in record book

~~#~~ 2,194.50

Money banked to date

2,197.50

Overcharge to someone

* 3.00

Gross

2,197.50

20% tax

366.25

Net receipts 1,831.25

Attendance 9-27-46

Reserved seat tickets

382

Unreserved " "

46

Admitted free (estimated)

40

Total

508

THE STANFORD UNIVERSITY LIBRARIES

STANFORD UNIVERSITY
CALIFORNIA

Tickets

UNIVERSITY LIBRARY
LANE MEDICAL LIBRARY
HOOVER LIBRARY ON WAR, REVOLUTION, AND
PEACE
LAW LIBRARY
CHARLOTTE ASHLEY FELTON MEMORIAL LIBRARY
FOOD RESEARCH INSTITUTE LIBRARY
HOPKINS MARINE STATION LIBRARY
HOPKINS TRANSPORTATION LIBRARY
BRANNER GEOLOGICAL LIBRARY
CUBBERLEY LIBRARY
GRADUATE SCHOOL OF BUSINESS LIBRARY
ENGINEERING LIBRARY

6 Oct., 1946

Mrs. Noble Hamilton
San Francisco Museum of Art.

Dear Mrs. Hamilton,

Could you inform me whether it is still possible to reserve seats for five programs in the series of films in modern art form, which are being given currently? If so, I should like to reserve two tickets for the following dates: Oct. 11, Oct. 25, Nov. 1, Nov. 15, Nov. 29. Upon your assurance that seats are still available, I shall send a check to cover.

Sincerely,

Melvin C. Oathout
Melvin C. Oathout,
Stanford University Library

*Ans. postal 10/7/46
no tickets left —*

Mrs. Frederic R. Wheeler
Route 2, Box 85
Saint Helena, California

Oct. 13th 1946

Mrs. Hamilton:

Dear Mrs. Hamilton:

I have apparently lost

my subscription tickets to the Friday night
series and am wondering if you could
send to me either duplicates or some
kind of recognition of my having purchased them.

Sincerely yours

Frederic R. Wheeler

Mrs. Frederic R. Wheeler
Route 2, Box 83
Saint Helena, California

October 15, 1946.

Dear Mrs. Wheeler:

I am sorry not to have given you the enclosed before this - it slipped my mind, so please forgive me.

I looked up your ticket nos. Row C - Seats #3 & 4 and you should have no trouble at the door - just keep these and show them each time you go in.

Thank you for letting ~~you~~ know and please excuse me for causing you so much trouble.

Sincerely,

R. A. B.

Boke

October 15, 1946.

Mrs. Sara Boke,
774 Santa Barbara Rd.,
Berkeley, California.

Dear Mrs. Boke:

I am sorry to have to return your check, but there are no more tickets available for the ART IN CINEMA Series - we have had none for some time.

Your name will be put on the list for the Spring Series however and we hope that we will be able to take care of the crowd at that time, even if we have to repeat the series. We tried to repeat this present series, but the films were not available for holding over, having been booked elsewhere.

Thank you for your interest and I am very sorry we can do nothing for you.

Most sincerely,

Noble Hamilton
Mrs. Noble Hamilton,
Membership Secretary.

November 30. 1946.

Honig

Dear Mrs. Hamilton:

We wish to thank you for the tickets you secured for us, enabling us to see Harry in "The Potted Psalm." We had no idea such an enjoyable evening was in store for us, (That is outside of seeing Harry!!)

The whole program was very instructive and entertaining, and the photography of the "Potted Psalm" was to us "wonderful."

We not only think Phillip Lamontia a bright poet, but the owner of an unusually musical voice.

It looks very much as my husband and I will in the future be two of the "regulars" of the "Art In Cinema" series.

gratefully,

Bessie Honig.

256 - 26 Ave.,

San Francisco, 21, Calif.

HOPKINS TRANSPORTATION LIBRARY
THE STANFORD UNIVERSITY LIBRARIES

STANFORD UNIVERSITY
CALIFORNIA

Stanford

14 Jan. 1947

Mrs. Noble Hamilton
San Francisco Museum of Art.

Dear Mrs. Hamilton,

I understand that the series of films in modern art form which were shown last autumn is to be given again this spring. I should appreciate more definite information concerning the titles and dates of the films, if available.

Sincerely,

Melvin C. Oathout,
Stanford University Library.

Ans. by postal 1/16/47

Prior

MUNSON - WILLIAMS - PROCTOR - INSTITUTE

Three hundred eighteen Genesee Street, Utica 4, New York

Community Arts Program

Prior

March 3, 1947

San Francisco Museum of Art
Civic Center
San Francisco, California

Gentlemen:

We should like very much to receive a
copy of your current film program.

Thank you very much.

Yours sincerely,

Harris K. Prior
Harris K. Prior, Director
COMMUNITY ARTS PROGRAM

HKP:mcf

3/7/47

Dear Mr. Prior: I presume you refer to the ART IN CINEMA program, when you ask for "current program, bu am enclosing the present and current FAMOUS FILM SERIES too, the copy of SERIES II IS THE ONLY ONE WE HAVE LEFT, until the printer delivers more, which we have ordered. Enclosed also is a copy of SERIES I and a description of the ART IN CINEMA catalogue, with attached order blank. The catalogues are still printing and we hope for delivery about March 15th. We are taking orders now for the catalogue and will mail copies on delivery of the catalogue.

Sincerely,

STRAIGHT WIRE
ART IN CINEMA

MAY 22, 1947

HERMAN G. WEINBERG
AVENUE PLAYHOUSE
6TH AND 47 ST
NEW YORK

SORRY FOR DELAY LETTER TO FOLLOW FILMS SENT TODAY

STAUFFACHER SF MUSEUM OF ART

CHARGE TO: Art in Cinema
SENT: 5/22/47 by MBB

Weinberg